nodern PHOTOGRAPHY

HOW GOOD IS THE IKOFLEX IIA?

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CANADA

E AMAZING
W LEICA!

Vacation Issue

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OR PORTRAITS IN SHADE
VIES BY REMOTE CONTROL
CLOSEUPS THIS YEAR
TO TAKE CITYSCAPES

enes

BE CONFIDENT OF CORRECT EXPOSURE

G-E EXPOSURE METER MAKES IT EASY... SURE

To capture sparkling color values . . . in pictures at the mountains, the beach, anywhere . . . rely on the precision of a General Electric Exposure Meter. A G-E Meter quickly and accurately measures existing light, then shows you how to set your camera... gives you the correct exposure for truest color rendition. Use either the versatile PR-1 or the popular new Mascot Meter as your guide to better pictures! *For free leaflet,* write Section 606-147, General Electric, Schenectady 5, New York.

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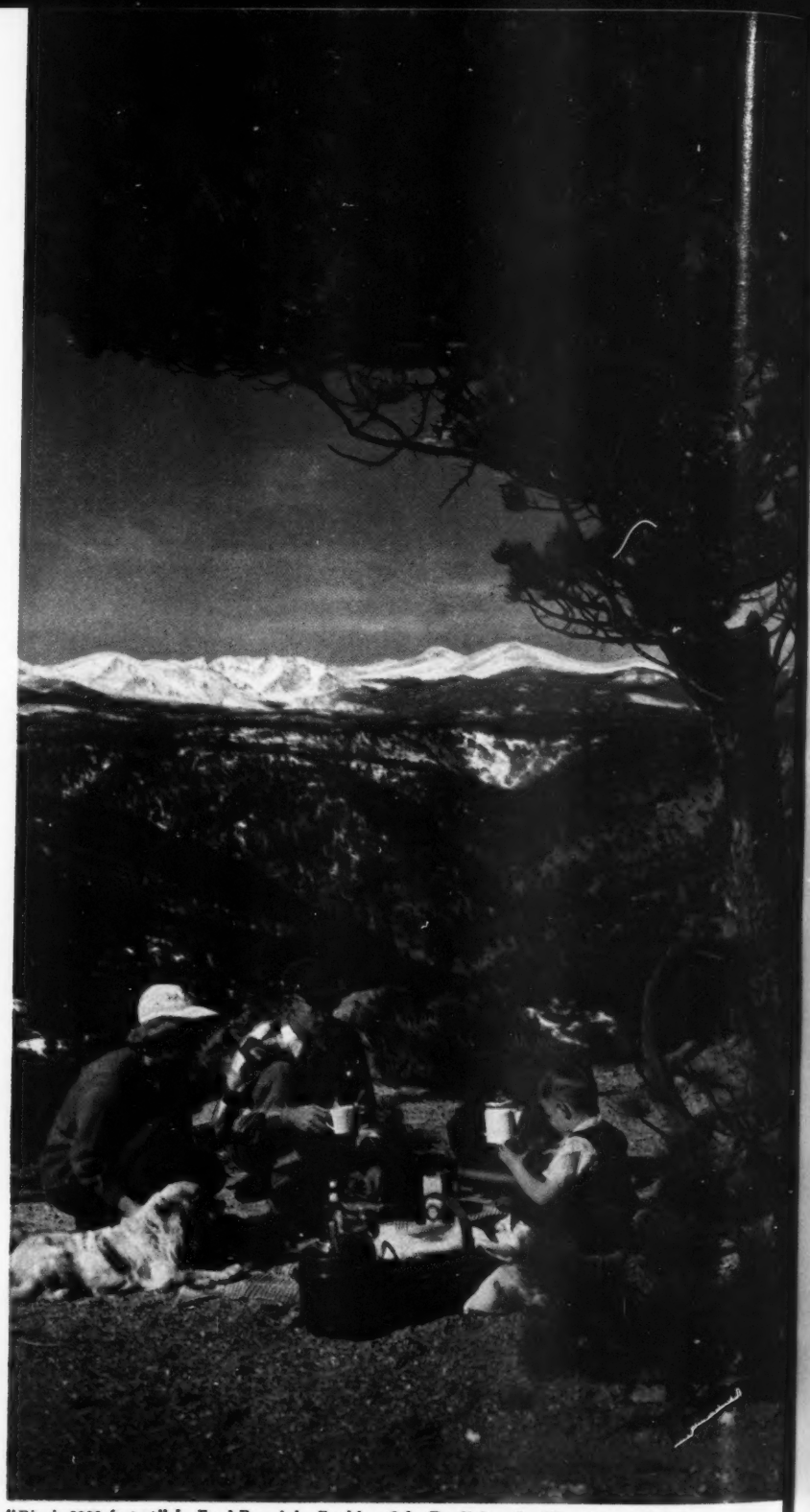

"Picnic 8000 feet up" by Fred Ragsdale, Boulder, Colo. Daylight color film, 1/5 sec. at f/22.

You can put your confidence in—

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It looks like an ordinary camera...

It "shoots" like an ordinary camera...

but what a difference!

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Polaroid Corporation, Cambridge 39, Mass.

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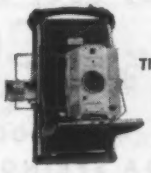
f/4.5 lens... shutter speeds one to 1/400 seconds... coupled rangefinder... the aristocrat of 60-second cameras. $249.50



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Thrifty family camera anyone can use indoors or out, rain or shine. $89.75

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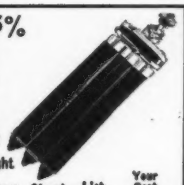

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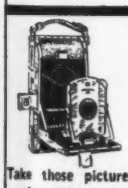

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Ansco Regent 35mm,	54.50	33.50
Kodak Pony 828, f 4.5 ctd bif	31.15	19.95
Kodak Pony 135, f 4.5 ctd bif	35.75	22.95
Kodak Flash Bantam f 4.5 ctd bif	56.00	34.50
Kodak Tourist II, Kodet Lens, ctd bif	26.25	15.95
Kodak Tourist II, Anastan f 6.3 ctd, bif	46.25	29.95
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Kodak Medalist II, f 3.5 ctd, bif, rf		149.50
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Graflex 22, f 3.5 ctd, bif Century Shutter	94.50	59.50
Graflex 22, f 3.5 ctd, bif Graflex Shutter	119.50	74.50
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Ditto 99, f 2.8 Dittar, ctd bif	99.00	59.50

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TDC Model D, 300W, Blower cooled, manual changer	66.50	42.50
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TDC Streamliner, 500W, Blower cooled, semimatic changer	84.50	54.50
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SVE Skyline Model 200B, 200W, Blower cooled	39.95	26.50
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f 1.9 Comat Focusing	164.95	104.50
172A 8mm Magazine Loading Turret with f 2.5 Comat Fixed Focusing	164.95	104.50
with f 1.9 Comat Focusing	194.95	119.50
134 V 8mm Roll Loading with f 2.5 Comat Fixed Focusing	89.95	54.50
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134TA 8mm Roll Loading Tri-Lens with f 2.5 Comat Fixed Focusing	129.95	79.50
with f 1.9 Comat Focusing	158.95	98.95
200 16mm Magazine Loading with f 2.5 Comat Fixed Focusing	174.95	117.50
f 1.9 Comat Focusing	199.95	129.95
200T 16mm Magazine Loading Turret with f 2.5 Comat Fixed Focusing	219.95	142.50
with 1.9 Comat Focusing	244.95	169.50
KEYSTONE		
K-29 8mm Roll Loading - Pathfinder	48.95	34.50
K-30 8mm Roll Loading - Capri	58.50	39.95
K-32 8mm Roll Loading - Olympic with f 2.5 Fixed Focusing	79.95	49.50
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K-41 8mm Magazine Loading - Bel-Air with f 2.5 Fixed Focusing	89.50	59.95
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A-9 16mm Roll Loading with f 2.5 Fixed Focusing	99.50	59.95
f 1.9 Focusing	129.50	74.50
A-12 16mm Roll Loading Turret with f 2.5 Fixed Focusing	129.50	74.50
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Model 89 f 1.9 Focusing Turret	147.50	84.50
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	LIST PRICE	USED
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DeJur 4x5, f4.5, condenser	179.50	119.50
Federal 135 f4.5, 35mm condenser	50.00	29.50
Federal 315CL f4.5, 2x3 diffusion	80.00	59.50
Federal 269 f6.3 2¼x3¼	39.75	24.50
Federal 279, f6.3 2¼x3¼, condenser	48.95	29.95
Kodak Hobbyist f6.3, 2x3 coldlite	57.50	39.50
Omega DII 4x5, condenser	168.50	99.50
Omega B4 2¼, 3¼, condenser	109.50	75.00
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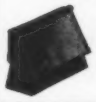

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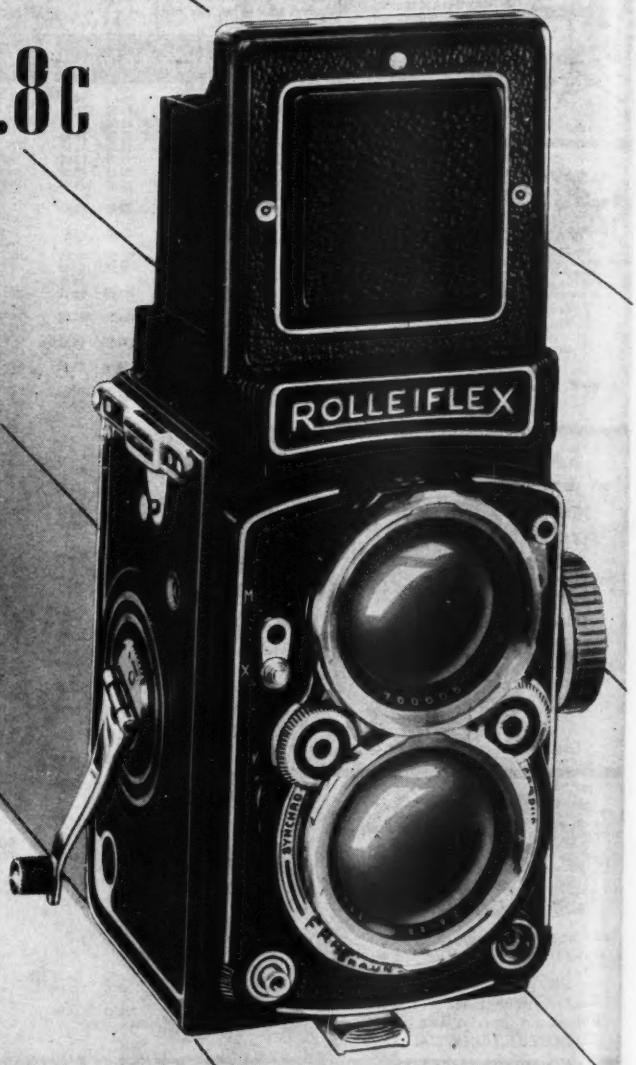

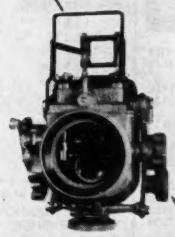

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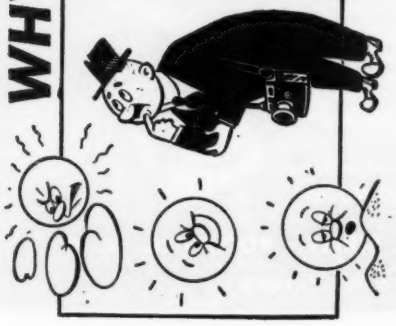

modern PHOTOGRAPHY

JUNE 1954, VOL. 18, NO. 6

ARTICLES

49 VACATION MEMO TO OUR READERS

50 FOR CITY VACATIONS SHOOT COLOR AT NIGHT....*by Herbert Keppler*

54 PICTURE SECTION: YOUR BEACH VACATION FROM DAWN TO DUSK

62 GOING ABROAD ON VACATION? CUSTOMS REGULATIONS ON PHOTOGRAPHIC EQUIPMENT

64 THE GASPÉ REVISITED: WALTER ROSENBLUM DOCUMENTS A PART OF FRENCH CANADA.....*by Dorothy Jackson*

68 USE SHADE FOR VACATION PORTRAITS.....*by Herbert Jerome Flatow*

72 BETTER VACATION SHOTS WITH A BOX CAMERA.....*by Cora Alsberg*

74 FLYING THIS VACATION?.....*by Phoebe Wooley*

76 GET CLOSE UP FOR VACATION PORTRAITS.....*by Joseph Crayon*

80 VACATION CITYSCAPES.....*by Rebecca Blanchard*

82 IKOFLEX IIA.....*by Jack Daniels*

106 LEICA M-3.....*by Arthur Kramer*

MOVIE SECTION

91 DR. CINEMA SAYS: MUFFED VACATION SHOTS CAN BE A DEAD LOSS. DON'T TAKE A CHANCE. PLAN.

92 USE YOUR CAR AS A DOLLY FOR VACATION MOVIES....*by Peter Gowland*

98 CINE KINKS

DEPARTMENTS

12 LAST WORD: LETTERS FROM OUR READERS

16 COFFEE BREAK WITH THE EDITORS

26 NEW PRODUCTS

44 MODERN STEREO.....*by Tommy Thomas*

47 NEW PHOTO BOOKS

86 THE CAMERA CLUBS: SOCIABILITY BUILDS MEMBERSHIP.....*by Mabel Scacheri*

104 "TRY IT YOURSELF ON YOUR VACATION": PRIZE PICTURES FROM OUR READERS

108 WHAT'S AHEAD? MORE ON PRINTING OUT PAPER.....*by Lloyd E. Varden*

125 SALON CALENDAR

EVERETT GELLERT, *Publisher* AUGUSTUS WOLFMAN, *Editor-in-Chief*
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GO MODERN--USE AN AUTOMATIC, SINGLE-LENS REFLEX AND GET WHAT YOU SEE

THE AUTOMATIC PENTACON

AUTOMATIC PENTACON WITH

50-mm., f 2.8 fully automatic preset diaphragm Westanar	$249.50
58-mm., f 2 preset diaphragm Zeiss Biotar	$249.50
50-mm., f 1.5 preset diaphragm Angenieux S21	$299.50
Fully automatic Westanar	$69.50 (plus $10 installation)

The country is going 35-mm., automatic, single-lens reflex wild! Not since the candid camera craze has there been such a switch to one type of camera. And for a good reason. Once you've tried an automatic, single-lens reflex, you can't go back to the old, obsolete way of taking pictures. The easy, fast, Twentieth Century way is the automatic, single-lens reflex way. So, this is fair warning! DON'T LOOK THROUGH THE VIEWFINDER OF AN AUTOMATIC, SINGLE-LENS REFLEX UNLESS YOU ARE READY FOR THE LATEST IN PHOTO EQUIPMENT! If you do, there'll be no hope for you. You'll have to buy one as soon as you can get the money together to enjoy the pleasure and advantages of simplified, split-second, successful photography.

One of the finest, most luxurious of the automatic single-lens reflexes is the impressive 35-mm. Pentacon, a remarkable German design and engineering feat. The Pentacon permits you to see the actual picture you are getting in the enlarged, film-size, eye-level prism viewfinder up to the split second it is taken, with complete control over composition, sharpness and depth of field. The upright image, sides unreversed, is a great advantage in sports and other fast action photography. Some of the other outstanding Pentacon features are: coupled film transport and shutter cocking; speeds from 1 second to 1/1000 with a focal plane shutter; built-in synchronization for regular and electronic flash; built-in delayed action self-timer; interchangeability of lenses ranging in focal length from 28 to 1,000 mm.; no parallax; available with a complete line of fully automatic and preset diaphragm lenses. We invite you to see the new Automatic Pentacon at your dealer.

THE AUTOMATIC PRAKTIFLEX FX

AUTOMATIC PRAKTIFLEX FX WITH

50-mm., f 2.8 Isco Westar	$ 99.50
58-mm., f 1.9 preset diaphragm Meyer Primoplan	$139.50
50-mm., f 2.8 preset diaphragm Zeiss Tessar	$139.50
50-mm., f 2.8 fully automatic Isco Westanar	$139.50
Fully automatic Westanar alone	$69.50 (plus $10 installation)

The Automatic Praktiflex FX is the latest version of the camera that has made photographic history. Now you can have the tremendous advantages of the 35-mm., single-lens, reflex system with the versatility and operating speed and ease of the fully automatic preset diaphragm lens at a price lower than that of cameras without these features. The Automatic Praktiflex FX gives you the exact picture you see on the viewfinder ground glass by means of through-the-lens focusing—no parallax, complete control of composition, sharpness and depth of field, an upright image on the group glass. An accessory prismatic finder converts your regular finder so it can be used at eye level and provides an upright image with the sides unreversed for following fast action. Other features include: interchangeability of lenses from 28 to 1,000 mm., including a complete line of fully automatic and preset diaphragm lenses; built-in synchronization for regular and electronic flash; speeds from ½ to 1/500 second with focal plane shutter; and coupled film transport and shutter cocking. We invite you to see the new Automatic Praktiflex FX at your dealer. Ask him to show it with the amazing, high-speed 58-mm., f/1.9 Meyer preset Primoplan.

THE HORVEX EXPOSURE METER

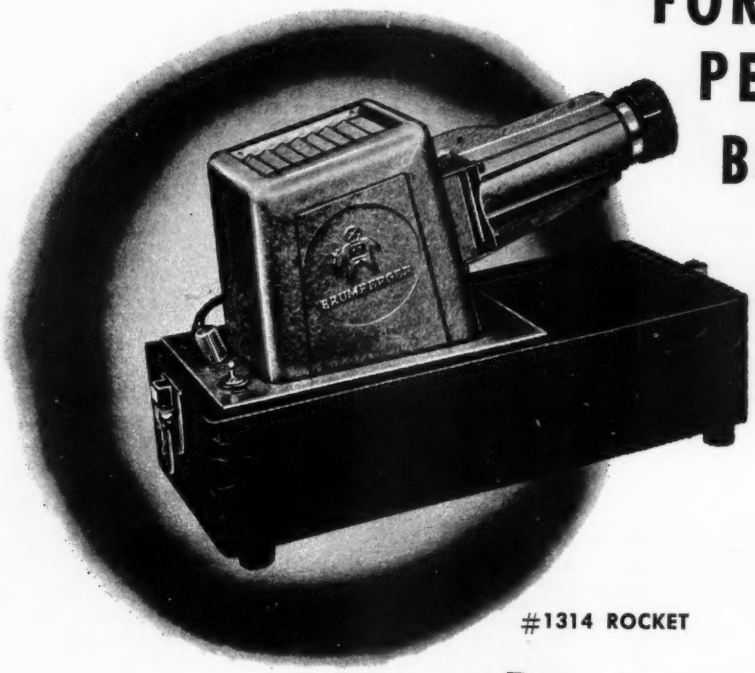
Horvex Meter with incident light converter, and chrome neck chain $23.95

The Prakticon Company takes great pride in introducing the Horvex Exposure Meter, the peer of German meters, to the American photographer. The Horvex permits you to take exposure readings both preferred ways—the reflected-light or direct method and the incident-light or indirect method. The meter is converted from one method to the other by the simple removal or insertion of an opal diffuser screen that slips in front of the sensitive photoelectric cell. The Horvex also has an amplifier unit or additional supersensitive element that permits accurate readings to be taken even under extremely poor lighting conditions. The element is plugged into the sockets on the underside of the meter. The Horvex is calibrated on one scale for films with Weston, A.S.A. and 10° DIN speed ratings and provides exposure readings ranging from 2 minutes to 1/1000 of a second, f/1.4 to f/22 apertures. The Horvex comes with a chrome neck chain and is highly recommended for both still and movie photography. We invite you to see it at your dealer.

FOR MORE INFORMATION ON THESE PRODUCTS, PLEASE WRITE **PRAKTICON COMPANY** 705 Bronx River Road Bronxville 8, New York

BRUMBERGER'S NEW ROCKET

Slide Projector



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- all steel
- blower cooled

FOR ALL 2" x 2" SLIDES

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only $39.95

Including Case

Fingertip Micromatic tilting for perfect centering of picture on screen!

The first projector to sell at this amazingly low price—with all these great Brumberger features!

All steel • Blower cooled • 200 watt • Extra brilliant aspherical spot-lighting condenser System • Fine coated, color corrected Anastigmat lens.

Built into its own handsome carrying case—included in this low, low price.

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FOR ALL YOUR SLIDES—35mm, 2¼ square BANTAM AND SINGLE FRAME STEREO.

BRIGHTER!

COOLER!

- Super-bright 300 watt lamp.
- Aerodynamic blower cooling system.
- 5" coated color corrected anastigmat lens.
- Scientifically engineered.
- Lightweight all metal housing.
- Rubber shock mounted motor.
- New Heat absorbing glass transmits more light.

#1405 FLEETWOOD—$69.50 with f3.5 lens and 2 switch control. Blower must be on before lamp can be switched on.

#1422 RIVIERA—$59.50 with f4 lens and single switch. Blower goes on when projector is plugged into socket. Switch controls lamp.

Airequipt Automatic Changer for either Projector—$14.95

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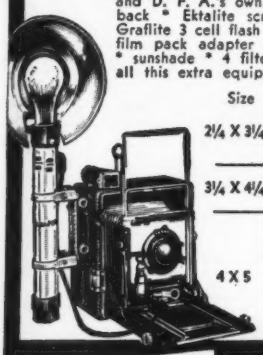

Size	Coated Lens in Shutter	Speed Graphic	Crown Graphic
2¼ X 3¼	101mm Ektar f/4.5 (1/800 sec.)	$329.	$293.
	105mm Schneider Xenar f/3.5	331.	294.
	105mm Zeiss Tessar f/3.5	339.	302.
	105mm Ektar f/3.7	343.	307.
3¼ X 4¼	135mm Schneider Xenar f/4.7	319.	275.
	127mm Ektar f/4.7	336.	292.
	135mm Zeiss Tessar f/4.5	349.	305.
4 X 5	135mm Schneider Xenar f/4.7	322.	278.
	135mm Optar f/4.7	332.	288.
	127mm Ektar f/4.7	339.	295.
	135mm Zeiss Tessar f/4.5	352.	308.
	150mm Zeiss Tessar f/4.5	358.	314.
	150mm Schneider Xenar f/4.5	358.	314.
	152mm Ektar f/4.5	360.	316.
	135mm Schneider Xenar f/3.8	368.	324.
	150mm Zeiss Tessar f/3.5	418.	374.

It's here! The incomparable new 1954 Leica M-3

Leica M-3 w/ Elmar coated f/3.5 lens $348. Cash or $34.80 Down
Leica M-3 w/ Summicron coated f/2.0 lens 447. Cash or 44.70 Down
Leica M-3 w/ Summarit coated f/1.5 lens 468. Cash or 46.80 Down

LEICA M-3 ACCESSORIES

Summaron-M coated 35mm f/3.5 lens	$ 99.00 Cash or	$ 9.90 Down
Elmar-M coated 90mm f/4.0 lens (standard mt.)	93.00 Cash or	9.30 Down
Elmar-M coated 90mm f/4.0 lens (collapsible)	150.00 Cash or	15.00 Down
Hektor-M coated 135mm f/4.5 lens	141.00 Cash or	14.00 Down
Leica Meter-M	30.00 Cash or	3.00 Down
Eveready Case for M-3 with meter attached	15.00 Cash or	1.50 Down

OTHER SUPERB NEW LEICA PRODUCTS

Stemar (Leica Stereo), complete	$297.00 Cash or	$29.70 Down
Valoy II Enlarger	96.00 Cash or	9.60 Down
Leica IIf with Elmar coated f/3.5 lens	$177.00 Cash or	$17.70 Down
Leica IIf with Summaron coated f/3.5 lens	216.00 Cash or	21.60 Down
Leica IIIf with Elmar coated f/3.5 lens	237.00 Cash or	23.70 Down
Leica IIIf with Summaron coated f/3.5 lens	276.00 Cash or	27.60 Down
Leica IIIf with Summicron coated f/2.0 lens	336.00 Cash or	33.60 Down
Leica IIIf with Summarit coated f/1.5 lens	357.00 Cash or	35.70 Down

New 1954 BUSCH Press Outfits

Both outfits include coupled R/F. Heiland flash, luxurious gadget bag! 2¼ X 3¼ Model C has 105mm Color-Skopar f/3.5 lens — $149. Cash or $16.90 Down. 4 X 5 Model D has Steinheil 135mm f/4.5 lens — $179. Cash or $17.90 Down. Full M-X shutters!

1954 CONTAX IIA and IIIA

New full synchro models! IIa with Sonnar coated f/2.0 lens $345. Cash or $34.50 Down; or with Sonnar coated f/1.5 lens $377. Cash or 37.70 Down. For Contax IIIa with built-in exposure meter add $33. Cash or $3.30 Down.

New 1954 AUTOMATIC Kodaka VX

Improved body design and with fully automatic diaphragms! With Schneider coated f/2.8 lens $239.50 Cash or $23.95 Down; with Schneider Xenon coated f/1.9 lens $341.70 Cash or $34.17 Down. With Pentaprism R/F add $57. Cash or $5.70 Down. Tessar, Biotar and other lenses also available.

1954 RETINA IIA

Compact, precise and reliable . . . perfect for travelling light! Full M-X flash synch', rapid film advance lever. With Schneider Xenon coated f/2.0 lens $127.50 Cash or $12.75 Down.

new 1954 KEISS CONTAFLEX

Ground-glass eye-level focusing is combined with split image rangefinder. Its superb Tessar 45mm f/2.8 coated lens with Synchro-Compur full M-X shutter, has fully automatic diaphragm! Exceptional value at $162. Cash or $16.20 Down.

1954 Linhof Super Technika Cameras

4 x 5 model with Multifocus rangefinder and f/4.7 lens in M-X shutter 127mm Xenar coated $359.75 Cash or $35.97 Down. Linhof 2¼ x 3¼ outfit with multifocus rangefinder and 3 lenses complete $575. Cash or $57.50 Down.

new 1954 omega 120 Camera

Human-Engineered for natural 2-hand operation. Weighs only 2 lbs. 9 oz. Gives 9 2¼ X 2¾ negatives on 120 roll. With Omicron coated f/3.5 lens in Rapax synch' shutter $247.50 Cash or $24.75 Down.

1954 POLAROID Land Cameras

Polaroid Model "95" $89.75 Cash or $8.97 Down; or deluxe Polaroid Pathfinder Model "110" with coupled rangefinder and Wollensak coated f/4.5 lens $249.50 Cash or $24.95 Down.

1954 HASSELBLAD

Superlative 2¼X2¼ single lens reflex with crisp Ektar coated f/2.8 lens. Model "1000-F" speeds to 1/1000th sec. $379.50 Cash or $37.95 Down. Model "1600-F" speeds to 1/1600th sec. $476. Cash or $47.60 Down.

1954 Rolleis

Rolleicord IV with Xenar f/3.5 lens $149.50 Cash or $14.95 Down. Rolleiflex with Xenar f/3.5 lens $219.50 Cash or $21.95 Down; or with Tessar f/3.5 lens $239.50 Cash or $23.95 Down. Rolleiflex 2.8C with Xenotar f/2.8 lens $309.50 Cash or $30.95 Down. Each includes case.

1954 TDC Stereotone TAPE RECORDER

Full concert hall high fidelity! Big 10" console-type 2-way speaker, yet self-contained and portable. Dual speeds—2 hour play. Only $229.50 Cash or $22.95 Down.

new BOLEX H-16 Supreme

New model . . . just released! Complete with 3 top Kern lenses: Switar 1" f/1.4, Switar 16mm f/1.8, Switar 50mm f/1.4 —plus compartment case $824. Cash or $82.40 Down. Bolex H-16 Leader with Lytar 1" f/1.9 lens $269.50 Cash or $26.95 Down.

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☐ Send FREE literature on.....
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Fresh stock, sealed in original factory pack. Daylight or Tungsten. Processing included, of course, in our low, low prices.

McGregor 8mm X 25' DBL. COLOR FILM
Nationally sold and advertised at 3.49 each. 2 for 5.25

McGregor 35mm COLOR FILM
Processing & Mounting Included

36-EXPOSURES Nationally sold and advertised at 3.95 each. 3 for 7.50

20-EXPOSURES Nationally sold and advertised at 2.79 each. 3 for 5.50

Note: Above prices effective until May 31, 1954. Orders received thereafter at these prices will be returned.

FRESH 1955
35mm SAFETY FILM
Kodak Plus-X or Super-X

BULK RELOADS
100'—3.75 | 20 Exp. 3 for 1.10
50' —2.00 | 36 Exp. 3 for 1.50
Cut from factory packed 1000' rolls. Sent Ppd.

FRESH 1955
35mm ANSCO COLOR
Factory fresh! Daylight or Tungsten
RELOADS—cut from 1955 stock..... 3 for 3.75
28' BULK—factory-pack (enough to make 8 20-Exp. cartridges)..... 8.49

35mm INFRA-RED FILM *Fresh! 1955 Dating!*
Shoot unusual pix . . . in pitch black, with Infra-Red flash bulbs. With this extraordinary film you can get honest-to-goodness candid shots!
36-EXPOSURE RELOADS.....3 for 1.50
100' fresh 1955 package.....2.29
75' Bulk (Feb. 1954).....1.79

AERO EKTACHROME (ASA 40)
ORIGINAL PACKAGE KITS, complete with film, chemicals for home processing. Full instructions. Sent postpaid.
5¼" x 20'..... 9.95
5½" x 40'.....19.95
9½" x 75'.....39.95
35mm x 40' plus Processing Kit.....8.95
Sent Postpaid

35mm AERO EKTACHROME RELOADS
40ASA film—fastest on the market! Now take color shots at "jet" speed.
20-EXPOSURE CARTRIDGE (Processing not included) 3 for 2.95
PROCESSING (by one of America's finest laboratories) 20-Exposures $1

16mm x 100' ANSCO B-AND-W FILM
Fine Grain, ASA 50. Dated August, 1954. Original factory pack and sealed. 48-hour processing included. Sold nationally at 7.49. Now 3.49 ea. 3 for 9.95

AERIAL FILM *We Defy Comparison!*
Film is sealed in original metal container
5¼" x 20', Super-XX, Tri-S Pan, 1952..... .99
5½" x 26', Super-XX Tri-S Pan, 1952..... 1.59
5½" x 56', Super-XX, Aug. 1952..... 1.99
5½" x 56', Super-XX, Mar. 1953 ..... 2.59
9½" x 390' Tri-S Pan, Aug. 1952 ..... 19.95
(Please include postage)

LOAD YOUR OWN AND SAVE!!
SAFETY FILM
35mm x 100' Super-X, June 1952 .....ea. 2.29 3 for 6.00
35mm x 100' Superior #3, June 1952 .....ea. 2.00 3 for 5.00
35mm x 100' Super-X, July, 1953 .....ea. 2.79 3 for 7.50
25c per roll add'l for postage
35mm "DAYLIGHT BULK FILM LOADER, $5.45 p'pd

GARTEL PHOTO SUPPLY COMPANY
Mail Order Division
2527 Tilden Avenue, Brooklyn 26, N. Y.

the last word

Where, oh where?

Sirs:

Why don't you locate the data on your cover pictures in some specific place in your magazine instead of having it all over the book in every different issue.

Virgin Islands Alfred A. Frederiksen

• *Except when we run a feature story on how a cover shot was made, data on this picture can always be found in the same place: the first item in* Coffee Break with the Editors.—*Ed.*

The acid test

Sirs:

I came upon the children enjoying themselves after my wife had finished baking a cake. It looked like a good shot so I moved them into the dining room where the light was better and told them to go ahead and do what they were doing before.

Next I followed the suggestion you made in a back issue of MODERN in the

I Tried It Myself department. I hung the shot on a wall to see if it would stand the test of time. It got quite a few unsolicited comments—all favorable. Now I am giving it the acid test, sending it to you.

New Castle, Del. B. Woznicki

Those English prices

Sirs:

It is interesting to compare apparatus and prices in your magazine with those over here in England. Take for example the large number of stereo cameras on sale at moderate prices in the States. No such thing exists over here—no Stereo Realist or Viewmaster Personal. Either we pay £200 ($560) or more for the Jules Richard Verascope or 36 shillings, 11 pence (about $5.17) for the Coronet 3-D camera. There's nothing in between.

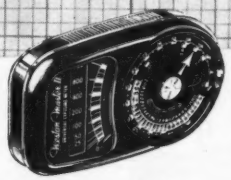
The Polaroid Land camera was virtually unknown until a few of the "95" model trickled over last January. Even so, I've seen a second-hand model on sale for as much as £75 ($210) which is way over the price of a brand new one in the United States.

On the other hand, we have a much wider choice of first-class color films,

(*Continued on page 40*)

Expose . . . Develop . . . Print . . .

WESTON measurements assure accuracy at every step!



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Widely preferred because it gives complete exposure control in shooting color or monochrome, with all types of cameras. The meter for perfect transparencies and negatives. At all dealers.

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Precision, stainless steel thermometer for the darkroom. Easy to read . . . resists breakage . . . resistant to all solutions . . . accurate to within 1° F. over entire scale. Fits tanks, trays, graduates. At all dealers.

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An instrument for exact print control . . . a combination densitometer, illumination meter with accessories necessary for both black-and-white and color. Write for information.

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Brand New Genuine
35mm ROBOT STAR
RAPID SEQUENCE CAMERA
10% DOWN

The Only Latest Rebot! BUILT IN FILM REWIND AND TAKES STANDARD 35MM CARTRIDGES. Do not confuse with dog continued Robot IIA Cameras.

BRAND NEW ROBOT STAR...W/1.9 Coated Xenon Lens Click Stops Reg. 249.50 **127.50**

BRAND NEW ROBOT STAR...W/2.8 Coated Xenar Lens Click Stops Reg. 217.50 **99.50**

Eveready Case reg. 13.50 NOW 9.95
Deluxe BC Flash reg. 15.50 NOW 9.95

35mm BOLSEY B2
10% DOWN
- f3.2 Coated Lens
- Cpld. Rfdr
- Built In Flash Synch

Reg. 89.50 • Case—Flashgun
USED SPECIAL **36.50**

Save up to 40% on brand new 8mm MOVIE LENSES!
10% DOWN

Will Fit All Standard 8mm Cameras

1½" f3.5 Telo	7.50		
1½" f3.5 Foc. Mt.	11.95	1½" f1.5 Foc Mt.	31.50
1½" f2.5 Foc. Mt.	19.95	7mm f2.5 W.A.	19.50
1½" f1.9 Foc. Mt.	28.00	6mm f1.9 W.A.	39.75

DON'T BE WITHOUT AN EXPOSURE METER!
10% DOWN

Weston Master II	16.95	USED VALUES
Norwood Director	18.50	
GE DW 68	11.95	
GE PR1	10.50	
Dejur 59	9.50	

35mm BULK FILM LOADER
W/10 EMPTY CARTRIDGES **4.95**

W/100 Ft. Fresh Safety Film, Kodak Plus X or XX 8.95
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The Finest Wide Angle Lens Designed for 3¼ x 4¼ or 4 x 5 Camera!
10% DOWN

Famous Hugo Meyer Aristostigmat formula has been the basis for present day press Wide Angle Lenses. Now available in a Modern Compur Flash Shutter with delayed action, timer and cable release socket

YOUR COST **32.50**

100mm f6.8 Meyer Aristostigmat Compur Synchro Shutter Lsh: 69.50

Save 45.50! KODAK AUTOMATIC RETINA IIA CAMERA
10% DOWN
- XM
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- f2 Coated Lens

USED ONLY **84.50**
When New 135.00
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THE BEST IN MOVIES BELL & HOWELL OUTFIT
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B&H 8mm 220 Camera
- f2.5 lens
- Life Size Viewfinder
- 10 Ft. Film Run

PLUS
B&H Model 221 Projector
- 400 Ft. Capacity
- 500 Watt Lamp
- Carry Case

BOTH FOR **89.00** USED

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10% DOWN

FAMOUS GERMAN 35MM PRECISION CAMERA AT AN UNHEARD OF PRICE!
- COUPLED RANGEFINDER
- f2.8 Coated Lens
- Delay Action Mechanism

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NOW...A ROLLEI FOR ALL!
10% DOWN

Latest Auto Rolleicord IV, f3.5 Xenar MX, Only **89.50**

Used Auto Rolleflex III, f3.5 Ctd. Tessar MX, Only **138.**

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10% DOWN

Drastic Reductions for Rapid Turn-Over

Contax II f2 Zeiss Sonnar	104.50
Contax IIA f2 Zeiss Sonnar Ctd. Synch	179.00
Contax IIA f1.5 Zeiss Sonnar Ctd. Synch	199.50
Contax III f2 Zeiss Sonnar (Exp. Meter)	119.00
Contax IIIA f2 Zeiss Sonnar (Exp. Meter) Ctd Synch.	297.00
Contax IIIA f1.5 Zeiss Sonnar (Exp. Meter) Ctd Synch.	299.50

USED

B. N. GENUINE PRAKTICA FX!
10% DOWN
Latest 1954 Series
- Flash Synch.
- Removable Lens
- Spd. from ½ to 1/500
- Dble Exp. Prev
- Auto Controls

SPECIAL **64.50**

W/f2.8 Ctd Westar lens reg 119.50	SPECIAL 84.50
W/f1.9 Ctd. Prenoplan reg 159.50	SPECIAL 104.50
W/f2.8 Ctd. Tessar Pressel reg 169.50	SPECIAL 104.50
W/f2 Biotar Ctd Preset reg. 220.00	SPECIAL 134.50
Leather Eveready Case	SPECIAL 8.00
Special Synchro Flash	SPECIAL 7.95
Prism Finder	SPECIAL 13.95

BOLEX H16 CAMERA!
10% DOWN
- Single Frame
- 8 to 64 Frames
- 3 Lens Turret
- f1.9 Lens
- Auto Threading
- Forward—Reverse

USED **169.00**
Bolex H8 Camera equipped as above 194.50

USED KODAK SIGNET 35mm CAMERA
10% DOWN
- Cpld. Rfdr
- f3.5 Ctd. Ektar Lens
- Synchro Shutter

List 82.50 ONLY **52.00**
Eveready Case 7.50
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Lenses for LEICA, CANON, CONTAX, NIKON

	New	Used	Trade-In
28mm f6.3 Hektor e W.A.	$102.00	$ 69.00	$ 50.00
28mm f3.5 Serenar e W.A.	134.00	89.00	60.00
35mm f2.5 Angenieux W.A. e	99.50	61.00	50.00
35mm f2.8 Biometer W.A. e		109.00	70.00
35mm f2.8 Biogon W.A. e	211.00	137.50	105.00
35mm f3.5 Elmar W.A. e		48.00	35.00
35mm f3.5 Nikkore W.A.	97.50	61.00	40.00
35mm f2.5 Nikkore W.A.	149.50	97.50	70.00
35mm f3.2 Serenar e W.A.	94.00	72.00	45.00
35mm f2.8 Serenar e W.A.	110.00	78.00	50.00
35mm f3.5 Summaron e W.A.	96.00	62.00	40.00
50mm f3.5 Elmar e	57.00	34.00	30.00
50mm f2 Nikkore	110.00	69.00	45.00
50mm f1.4 Nikkore	199.50	119.00	80.00
50mm f1.5 Serenar e	168.00	109.00	80.00
50mm f2 Sonnar e	162.00	104.50	75.00
50mm f1.5 Sonnar e	192.00	119.50	90.00
50mm f2 Summitar	88.00	64.00	45.00
50mm f2 Summicron e	156.00	107.00	85.00
50mm f1.5 Summarit e	177.00	114.00	90.00
50mm f1.5 Schneider Xenon e	98.00	74.00	50.00
50mm f3.5 Tessar e	70.00	47.50	30.00
73mm f1.9 Hektor Tele		69.00	50.00
85mm f2 Nikkore	179.50	109.00	80.00
85mm f1.5 Serenar e	238.00	149.00	110.00
85mm f2 Sonnar e Tele	251.00	149.50	110.00
85mm f1.5 Summarex e	360.00	219.00	165.00
90mm f4 Elmar e	90.00	59.00	40.00
90mm f2.2 Thambar Tele		89.00	60.00
100mm f4 Serenar e	87.00	59.00	40.00
125mm f2.5 Hektor e	147		
135mm f4.5 Hektor e	135.00	89.00	75.00
135mm f3.5 Nikkore	145.00	89.00	60.00
135mm f4 Serenar e	108.00	79.00	50.00
135mm f4 Sonnar e	150.00	97.50	75.00
135mm f4.5 Steinheil e	54.50	37.50	25.00
200mm f4.5 Telyt e	156.00	104.00	75.00
300mm f5.6 Kilar Repscope e	284.50	178.00	120.00
400mm f5.6 Kilar Repscope e	394.50	239.00	175.00

Lenses for EXAKTA, CONTAX D, PRAKTICA, PENTACON

	New	Used	Trade-In
28mm f3.5 Angenieux e	$120.00	$ 79.95	$ 60.00
38mm f5.7 Berthiot W.A.	35.00	23.00	16.00
35mm f2.5 Angenieux e	99.50	61.50	50.00
40mm f3.5 Cassaron e	49.50	34.00	20.00
40mm f4.5 Heliopline e	49.50	34.00	20.00
40mm f4.5 Tessar e W.A.	75.00	47.50	35.00
50mm f1.5 Angenieux Pre-set e	165.00	109.00	85.00
50mm f2.8 Westanar Auto Dia e	69.50	44.50	30.00
50mm f1.9 Xenon e	120.00	86.50	60.00
50mm f1.9 Xenon Auto e	169.50	129.00	90.00
58mm f2 Biotar e		49.00	35.00
58mm f2 Biotar preset e	125.00	89.00	55.00
58mm f1.9 Primoplan e		44.00	30.00
75mm f1.5 Biotar e	216.50	129.00	90.00
85mm f2.8 Steinheile	65.00	42.00	30.00
90mm f2.5 Angenieux e	84.50	59.50	40.00
90mm f1.8 Angenieux e	149.50	103.00	75.00
90mm f4 Sun e	51.95	24.50	20.00
90mm f4 Sun preset e	64.95	33.50	25.00
135mm f3.5 Angenieux e	75.50	49.50	30.00
135mm f4.5 Steinheil e	60.00	39.50	25.00
135mm f3.8 Sun e	59.50	29.50	20.00
135mm f3.5 Sun preset e	74.95	36.50	25.00
135mm f3.5 Tele Colinar preset e	84.95	44.00	35.00
135mm f4.5 Tele Xenar e	58.95	39.50	30.00
135mm f4 Zeiss Triotar e	75.00	49.00	35.00
180mm f5.5 Tele Xenar e	$82.75	$54.50	$40.00
180mm f2.8 Zeiss Sonnar preset		249.00	150.00
240mm f5.5 Tele Xenar e	115.75	79.50	55.00
300mm f5.5 Tele Xenar e	124.85	84.00	65.00
400mm f5.5 Tele Megor e	199.50	139.00	100.00

ACCESSORIES FOR IMPORTED CAMERAS

	New	Used	Trade-In
Leitz Stemar (Stereo Assy.)	$171.00		
Leitz Focaslide	36.00	$24.00	$15.00
Leitz Imarect Finder	39.00	24.00	16.00
Leitz B.C. Flashgun	24.00	18.00	12.00
Leitz Mirror Reflex Housing	102.00	69.00	50.00
Leitz Underwater Housing	366.00		
Leitz Polarizing Filter	19.80	13.00	9.00
Leitz Comb. Case	38.85	24.00	14.00
Leitz Bellows Focusing Device	58.50	36.00	25.00
Leitz Nooky Attach	31.50	22.00	15.00
Zeiss Revolv. Univ. Finder	80.00	45.00	30.00
Zeiss Contameter Close-Up	81.00	47.00	30.00
Rolleikin Back	35.78	22.50	15.00
Rollei Plate Back 3 Holders	38.27	24.50	15.00
Rollei Flashflex B.C. Gun	22.95	14.50	10.00
Universal Image Erecting Finder	24.50	16.00	10.00
Universal Zoom Finder	22.50	15.00	9.00
Micro Ibso Attach	108.00	79.00	60.00
Rapid Leicavit for IIIf	24.00	16.00	10.00

LEICA CONTAX NIKON CANON

	New	Used	Trade-In
Canon IV S 2 f3.5 Serenar e*	$220.00	$132.00	$105.00
Canon IV S 2 f1.8 Serenar e*	284.00	169.00	130.00
Contax I f2.8 Tessar		49.00	30.00
Contax I f2 Sonnar		59.00	40.00
Contax II f2 Sonnar e		109.00	80.00
Contax II f1.5 Sonnar		129.00	90.00
Contax III f2 Sonnar		109.00	80.00
Contax IIA f2 Sonnar e*	353.00	179.00	125.00
Contax IIA f1.5 Sonnar e*	383.00	199.00	150.00
Contax IIIA f2 Sonnar e*	387.00	199.00	150.00
Contax IIIA f1.5 Sonnar e*	417.00	239.00	170.00
Leica A f3.5 Elmar		29.00	20.00
Leica Std. f3.5 Elmar		39.00	20.00
Leica D f3.5 Elmar		59.00	40.00
Leica IIIA f3.5 Elmar		79.00	55.00
Leica IIIA f2 Summar		89.00	65.00
Leica IIIC f3.5 Elmar e		94.00	70.00
Leica IIIC f2 Summitar e		129.00	100.00
Leica IIF Body*	120.00	89.00	70.00
Leica IIF f3.5 Elmar e*	177.00	129.00	100.00
Leica IIIF Body e*	180.00	129.00	100.00
Leica IIIF f3.5 Elmar e*	237.00	164.00	130.00
Leica IIIF f2 Summitar e*	268.50	179.00	150.00
Leica IIIF f2 Summicron e*	336.00	219.00	175.00
Leica IIIF f1.5 Summarit e*	357.00	229.00	185.00
New 72 Exposure Leica	189.00		
Nikon f2 Nikkor e*	269.00	174.00	115.00
Nikon f1.4 Nikkor e*	359.00	224.00	155.00

35MM SINGLE LENS REFLEX

	New	Used	Trade In
Alpa 5 f1.9 Xenon e*	$359.00	$169.00	$135.00
Alpa 7 f1.8 Switar e*	459.00	219.00	150.00
Exa f2.8 Westar MX e	85.00	54.00	40.00
Exa f3.5 Tessar MX e	109.50	67.50	50.00
Kine Exakta f3.5 Tessar e*		84.00	60.00
Kine Exakta II f2 Biotar		139.00	100.00
Exakta V f3.5 Tessar MX e		129.00	90.00
Exakta V f2 Biotar MX e		169.00	120.00
Exakta VX f3.5 Tessar MX e	199.00	149.00	110.00
Exakta VX f2.8 Tessar pre-set MX e	259.50	164.00	120.00
Exakta VX f2 Biotar pre-set MX e	335.00	186.00	145.00
Contaflex f2.8 Tessar Auto RF e*	169.00	109.00	85.00
Contax S f2 Biotar P.S. e*		129.00	90.00
Contax D f2 Biotar P.S. e*	199.00	149.00	110.00
Pentacon f2.8 Westanar Auto e*	249.50	169.00	120.00
Pentacon f2 Biotar pre-set e*	249.50	159.00	120.00
Praktica FX f2.8 Westar MX e	64.50	49.00	35.00
Praktica FX f1.9 Primo MX e	104.50	74.00	50.00
Praktica FX f2 Biotar P.S. MX	134.00	104.00	75.00
Praktiflex f2.9 Victar e		34.00	20.00
Praktiflex f2 Biotar e		89.00	60.00
Rectaflex f2 Xenon RF e*	295.00	148.00	110.00
Rectaflex Rotor f2 RF e*	540.00	329.00	250.00

35MM CAMERAS

	New	Used	Trade-In
Agfa Karat II f2.8 Xenar RF		$32.00	$20.00
Ansco Karomat f2 RF MX e	134.50	79.00	60.00
Ansco Regent f3.5 MX e	54.50	34.50	20.00
Argus A-4 f3.5 e*	32.50	22.00	15.00
Argus A f4.5		9.00	5.00
Argus C2 f3.5 RF		19.00	12.00
Argus A2 f4.5		14.50	9.00
Argus 21 f3.5 e*	59.50	29.50	20.00
Argus C-3 RF case and flash	66.50	37.50	30.00
Argus C4 f2.8 RF MX	89.50	52.50	40.00
Baldinette f3.5 Schneider	49.95	29.50	20.00
Buccaneer f3.5 RF		19.00	13.00
Super Beld. f2 RF MX e	69.50	45.00	35.00
Beltica f3.5 Tessar e*	75.00	37.50	25.00
B&H Foton f2 RF MX	$498.00	$265.00	$200.00
Bolsey B f3.2 RF e	49.50	24.50	17.00
Bolsey B-2 RF, case and flash	66.50	37.50	30.00
Bolsey B22 f3.2 RF e*	69.50	37.50	30.00
Bolsey C f3.2 Reflex RF e*	89.50	63.00	50.00
Bolsey C22 f3.2 Reflex RF e*	99.50	69.50	55.00
Ciro 35S f3.5 RF case and flash	66.50	37.50	30.00
Clarus f2.8 RF e*		37.50	30.00
Contessa f2.8 RF meter MX e*	153.00	98.00	70.00
Contina II f2.8 RF MX e	110.00	69.50	50.00
Ditto 99 f2.8 Rap. Seq. e*	99.00	67.00	50.00
Edinex f2 Xenon e*	49.50	29.50	20.00
Edinex III RF f2 Xenon e*	64.50	41.50	30.00
Futura Std. f2.8 Xenar RF e*	139.45	59.50	45.00
Iloca A f3.5 Ilitar e*	39.95	24.50	15.00
Iloca B f2.9 Ilitar RF e*	79.25	54.50	35.00
Kodak 35 f3.5 RF e*		39.50	30.00
Kodak Flash Bantam f4.5 e*	56.00	29.00	20.00
Kodak Bantam 828 f4.5		18.00	12.00
Kodak Bantam Spec. f2 RF e		79.00	55.00
Kodak Pony 828 f4.5 C*	29.50	19.00	14.00
Kodak Pony 135 f4.5 C*	34.75	24.00	16.00
Retina I f3.5 Xenar		29.00	20.00
Retina IA f3.5 Ektar e		39.00	25.00
Retina II f2 Xenon RF		59.00	40.00
Kodak Retina IIA RF MX e	127.50	84.50	70.00
Kodak Signet f3.5 Ektar RFC*	87.50	52.00	40.00
Kodak Town & Country f3.9 RF case & flash	75.00	59.00	40.00
Konica II f2.8 RF MX e	119.75	69.50	50.00
Iloca II Stereo f3.5 e	125.00	74.00	50.00
Minox IIIS Deluxe Kit	210.00		
Minox IIIS chain & case*	139.50	97.50	65.00
Minox II f3.5 e		54.00	40.00
Mercury II f2.7 e*	41.50	21.00	15.00
Robot f2.8 Tessar Rap Seq.		39.00	25.00
Robot II f2 Biotar Rap Seq.		64.00	35.00
Robot IIA f1.9 Xenon Rap Seq. e*	97.00	74.00	50.00
Robot Star f1.9 Xenon Rap Seq. e*	127.50	88.50	65.00
Revere Stereo f3.5 RF e*	174.50	93.00	75.00
Stereo Realist f3.5 RF e*	159.00	87.00	70.00
Voigt Prominent f2 RF MX e	220.00	157.00	115.00
Voigt Prominent f1.5 RF MX e	270.00	168.00	130.00
Voigt Vitessa f2 RF MX e	157.50	99.00	70.00
Voigt Vito II f3.5 e*	54.50	37.50	25.00
Voigt Vito III f2 RF MX *	119.50	79.50	55.00
Zeiss Tenax f3.5 Tessar e*	89.50	44.50	30.00

2¼x2¼ REFLEX CAMERAS

	New	Used	Trade-In
Ansco Auto Reflex f3.5 MX e	$189.25	$ 99.50	$75.00
Argoflex E f4.5		19.00	12.00
Argoflex EF f4.5 e	59.50	39.00	25.00
Ciroflex B f3.5 e		29.00	20.00
Ciroflex C f3.5/400 e	75.00	48.00	30.00
Ciroflex D f3.5 e	75.00	48.00	30.00
Ciroflex E f3.5/400 e*	99.50	68.00	40.00
Deijur f3.5 e*	99.50	59.50	40.00
De Jur f3.5/400 e*	129.50	79.50	55.00
Flexarette f3.5 e*	99.99	57.50	40.00
Graflex 22 f3.5 C*	93.00	62.00	45.00
Graflex 22/400 f3.5 C*	117.50	78.00	55.00
Hasselblad f2.8 Ektar /1600 C*	476.00	279.00	215.00
Hasselblad f2.8 Ektar /1000 C*	379.50	239.00	185.00
Ikoflex IA f3.5 Tessar e*	122.00	74.50	60.00
Ikoflex IIA f3.5 Tessar e*		87.50	60.00
Ikoflex IIA Auto f3.5 Tessar MX e*	169.00	108.50	80.00
Kodak Reflex I f3.5 e*		39.00	25.00
Kodak Reflex II f3.5 e*		59.00	40.00
Mamiyaflex II f3.5 e*	99.95	59.50	35.00
Mamiyaflex Auto f3.5 e*	179.95	99.50	65.00
Master Reflex f3.5 Meyer e*	185.00	119.50	75.00
Minicord f3.5 Rodenstock	136.95	89.00	65.00
Primar Reflex II f3.5 Tessar e*	169.00	124.00	90.00
Ricohflex VI f3.5 e*	39.50	27.00	18.00
Rolleicord I f4.5 Triotar		39.00	25.00
Rolleicord II f3.5 Triotar		49.00	30.00
Rolleicord III f3.5 Xenar e*		74.50	50.00
Rolleicord IV f3.5 Xenar MX e	149.50	89.50	75.00
Auto Rollei f3.5 Xenar		89.50	60.00
Auto Rollei f3.5 Tessar		99.00	70.00
Auto Rollei IIB f3.5 Xenar e*		129.00	85.00
Auto Rollei IIB f3.5 Tessar e*		139.00	90.00
Auto Rollei IIB f2.8 Tessar e*		174.00	125.00
Auto Rollei III f3.5 Xenar MX e	219.50	138.00	110.00
Auto Rollei III f3.5 Tessar MX e	239.50	154.00	120.00
Auto Rollei 2.8 C f2.8 Xenotar MX e	309.50	216.00	160.00

ROLL FILM CAMERAS

	New	Used	Trade-In
Ansco Speedex f4.5 e*	$ 36.50	$ 22.50	$ 15.00
Balda 120 f4.5 e*	38.50	19.50	12.00
Ikonta A f3.5 Tessar e*	92.00	59.50	40.00
Ikonta IIB f3.5 Tessar e*	99.00	67.50	45.00
Ikonta IIC f3.5 Tessar e*	125.00	79.50	55.00
Ikonta IIIC f3.5 Tessar e*	136.00	87.50	60.00
Kodak Tourist II f4.5 e*	72.50	39.50	28.00
Kodak Chevron f3.5 RF 800 MX	198.50	147.00	105.00
Kodak Medalist I f3.5 Ektar		69.00	45.00
Kodak Medalist II f3.5 Ektar e*	304.75	119.00	80.00
Nettar IIB f4.5 Novar e*	44.00	29.50	20.00

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	New	Used	Trade-in
Polaroid Land ¢*	$ 89.75	$ 54.00	$ 45.00
Polaroid Pathfinder f4.5 RF	249.50	169.00	130.00
Super Ikonta A f3.5 Tessar XXX RF ¢	108.00	59.00	40.00
Super Ikonta B f2.8 Tessar RF	154.00	88.50	70.00
Super Ikonta BX f2.8 Tessar RF	182.00	119.00	85.00
Super Ikonta C f3.5 Tessar RF	120.00	84.00	60.00
Voigt Bessa I f3.5 ¢*	72.50	39.50	25.00
Voigt Bessa II f3.5 RF MX ¢	124.50	69.00	50.00
Voigt Perkeo II f3.5 MX ¢	76.50	44.00	30.00
Weltax f3.5 Tessar ¢*	99.50	59.50	35.00
Zeiss Ikon f4.5 Novar ¢*	67.50	39.50	25.00

PRESS CAMERAS

	New	Used	Trade-in
23 Ann. Graphic RF f4.5 lens		$ 95.00	$ 70.00
34 Ann. Graphic RF f4.7 lens		95.00	70.00
45 Ann. Graphic RF f4.7 lens		119.00	90.00
2¼x3¼ Busch f4.5 KRF c*	$108.00	78.00	50.00
4x5 Busch f4.7 KRF c*	129.50	89.00	60.00
2¼x3¼ Century Graphic f4.5 KRF ¢*	145.45	99.00	75.00
4x5 Busch 45 Focal f4.7 KRF c* (to be announced)	.....		.....
3¼x4¼ Super D Graflex f4.5 Ektar Auto Dia c*	269.50	169.50	120.00
4x5 Super D Graflex f5.6 Ektar Auto Dia c*	279.50	177.50	140.00
3¼x4¼ Kalart Camera f4.7 lens	285.00	139.00	90.00
2x3 Linhof Super Tech RF 3-lenses compl.	569.90	369.00	290.00
4x5 Linhof Super Tech RF f4.5 MX	389.75	249.00	180.00
2¼x3¼ Pacemaker Crown f4.5 KRF ¢*	275.45	159.00	125.00
2¼x3¼ Pacemaker Speed f4.5 KRF ¢*	313.95	184.00	140.00
3¼x4¼ Pacemaker Crown f4.7 KRF ¢*	267.45	157.00	120.00
3¼x4¼ Pacemaker Speed f4.7 KRF ¢*	309.95	179.00	135.00
4x5 Pacemaker Crown f4.7 KRF ¢*	271.45	167.00	135.00
4x5 Pacemaker Speed f4.7 KRF ¢*	315.45	189.00	145.00

SLIDE PROJECTORS

* Blower cooled

	New	Used	Trade-in
American Optical 500 W, case *	$ 87.00	$ 58.00	$ 40.00
Ampromatic, 500 W. Automat, case *	84.50	49.50	40.00
Argus PB 300, case*	48.50	29.50	20.00
Brumberger Bel Air, 300 W. *	59.50	38.50	25.00
Brumberger Fleetwood, 300 W 2¼ *	69.50	42.50	30.00
Fit Port a View	54.95	32.50	20.00
GoldE Jet 300 W, case *	54.50	31.00	25.00
GoldE Manumatic 300 W. *	58.50	32.00	25.00
GoldE Coronet 200 W, case *	44.75	26.50	20.00
GoldE Reflex 300 W, case 2¼ *	86.50	59.50	45.00
GoldE Master 500 W case 3x4	89.65	59.50	40.00
GoldE All Purpose 1000 W case 3x4 *	175.25	115.00	75.00
Kodaslide Merit 150 W	26.10	16.50	10.00
Kodaslide Highlux III 300 W case *	56.50	38.50	25.00
Kodaslide Master 1000 W *	169.00	109.50	75.00
Kodaslide Table Viewer DL	97.50	67.50	50.00
Kodaslide Table Viewer 4x	37.50	27.00	20.00
LaBelle 22 Automatic 200 W *	69.00	46.50	35.00
LaBelle 55 Automatic 500 W *	95.00	59.50	45.00
LaBelle 33 Auto Remote 300 W case *	129.60	84.50	65.00
LaBelle 75 Auto Remote 500 W case *	154.95	99.50	75.00
Leitz Prado 150 W, slide & strip	78.00	42.00	30.00
Leitz Prado 500W Slide, Strip, Stereo*	164.00	.....	.....
Skan 100 W case	35.90	23.50	15.00
Skan 200 W *	44.50	29.50	20.00
Spencer MC 300 W slide & strip *	92.00	58.50	40.00
SVE Instructor 300 W slide & strip *	89.50	57.50	40.00
SVE Instructor 750 W slide & strips *	139.50	89.50	60.00
SVE Schoolmaster 300 W sl. & str. *	64.50	43.50	40.00
SVE Skyline B 300 W *	52.45	34.50	25.00
SVE Skyline C 300 W *	68.20	44.50	30.00
SVE Skyline D semi-auto, 300 W *	78.70	52.50	35.00
TDC Headliner 200W*	33.50	23.00	16.00
TDC Showpak 300W case*	52.50	34.00	25.00
TDC Mainliner 300W Semimatic*	59.50	34.95	28.00
TDC Model D 300W Semimatic*	67.50	41.50	32.00
TDC Streamliner 500 W Semimatic *	84.50	52.50	40.00
TDC Professional 500 W Auto select *	99.50	65.00	48.00
TDC Professional 750 W Auto select *	150.00	97.00	70.00
TDC Duo 300W 2¼ *	67.50	41.50	32.00
TDC Duo 500W 2¼ *	84.50	54.50	40.00
TDC Project-or-View 150W	69.50	47.00	35.00
TDC Project-or-View 200W*	77.50	53.00	40.00
TDC Stereo Projector 500W*	169.50	115.00	90.00
TDC Stereo Projector View 300W*	144.50	98.50	70.00
Viewlex AP1C 150 W slide & strip	82.00	52.50	35.00
Viewlex AP7CT 750 W slide & strip *	228.50	147.00	100.00
Viewlex V 22C 300 W strip & slide *	86.75	55.00	40.00
Viewlex V 25C 500 W strip & slide *	104.75	66.50	50.00
Viewlex V33L 300W Auto*	67.00	41.50	30.00
Viewlex V35L 500W*	79.95	47.50	35.00
Viewlex Viewmatic 500 W Rapid Mag *	495.00	315.00	225.00
Stereo Realist 1000 W *	449.50	325.00	225.00

8MM CAMERAS

	New	Used	Trade-in
Ampro 8 f2.5 Mag. ¢	$143.50	$ 94.50	$ 70.00
B&H 220 f2.5 ¢	49.95	31.50	22.00
B&H 134V f2.5 ¢	89.95	56.50	45.00
B&H 134TA f1.9 Tur ¢	159.95	101.50	75.00
B&H 172 B f1.9 Mag ¢	164.95	104.50	80.00
B&H 172 C f1.9 Mag Tur ¢	189.95	119.50	95.00
B&H 172 A f1.9 Mag Tur ¢	199.95	124.50	100.00
Bolex B8 f2.8 Yvar Tur ¢	119.50	88.50	65.00
Bolex H8 Leader f1.9 Tur ¢	259.50	169.00	130.00
Bolex L 8 f2.8 Yvar ¢	89.95	59.50	45.00
Bolex H 8 De Luxe f1.9 Tur ¢	365.75	247.50	200.00
Bolex 8mm Pancinor f2.8 ¢	219.50	149.00	115.00
Kodak Brownie f2.7 ¢	37.50	25.00	18.00
Kodak Brownie f1.9 ¢	46.75	32.00	25.00
Cine Kodak Reliant f2.7 ¢	84.50	57.50	40.00
Cine Kodak Magazine f1.9 ¢	149.50	99.50	70.00
De Jur Citation f2.5 ¢	77.50	52.50	35.00
De Jur Embassy f2.5 Mag ¢	106.95	69.50	55.00
De Jur Fadematic f1.9 ¢	149.50	93.00	65.00
Eumig 88 f1.9 Automatic ¢	$139.50	$87.50	$50.00
Keystone K-29 Pathfinder f2.8 ¢	49.95	29.50	20.00
Keystone K-30 Capri f2.8 ¢	54.95	34.50	25.00
Keystone K-32 Olympic f2.5 ¢	79.95	49.50	35.00
Keystone K-35 Olympic Tur f1.9 ¢	119.95	77.50	60.00
Keystone Bel Air f2.5 Mag ¢	89.50	57.50	40.00
Keystone Riviera f1.9 Mag Turr ¢	139.95	92.50	65.00
Revere 50 f2.8	49.50	27.50	20.00
Revere 55 f2.8 ¢ case	73.50	44.50	30.00
Revere 88 f2.5 ¢	74.00	37.50	25.00
Revere 99 f2.8 Tur ¢	99.50	59.50	40.00
Revere 80 f2.5 ¢	97.50	59.50	45.00
Revere 84 f1.9 Tur ¢	147.50	87.50	75.00
Revere 67 f2.8 Mag Tur ¢	119.50	74.50	55.00
Revere 40 f2.5 Mag ¢	99.50	59.50	45.00
Revere 44 f1.9 Mag Tur ¢	154.50	98.50	75.00
Revere 861 f1.9 Mag ¢	137.50	81.50	60.00
Revere 863 f2.8 Mag Tur ¢	142.50	84.00	65.00

8MM PROJECTORS

	New	Used	Trade-in
Ampro Futurist 750W case	$149.95	$ 97.00	$ 65.00
B&H 221 500 W Case	99.95	62.50	40.00
B&H 253 Monterey 500 W Case	114.95	67.50	50.00
B&H Regent 500 W Case	179.95	112.50	85.00
Bolex M-8 500W	169.50	114.00	85.00
De Jur 750 W Case	159.50	89.50	75.00
De Jur 1000 W Cordomatic Case	177.50	107.50	85.00
Keystone K70C Brightbeam 500 W Case	79.90	52.00	40.00
Keystone K66 750 W Case	127.50	79.50	60.00
Keystone K80 500 W Case	99.65	67.50	45.00
Keystone K109 750 W Splicer Case	159.50	102.00	80.00
Kodak Brownie 300W case	62.00	44.00	35.00
Kodascope 8-71A 1000W	110.00	72.50	50.00
Moviemite Sound 750 W Case	398.50	274.00	200.00
Revere 85D 500 W Case	124.50	62.00	50.00
Revere 90 750 W Case	159.50	86.50	70.00

16MM CAMERAS

	New	Used	Trade-in
Auricon Cine Voice f1.9 ¢	$749.00	$547.00	$375.00
B&H 200 f2.5 Mag ¢	174.95	114.50	85.00
B&H 200T f1.9 Mag Tur ¢	244.95	159.50	125.00
B&H 70DA f1.9 Tur	.....	149.00	110.00
B&H 70 DL f1.9 Tur ¢	365.50	238.00	180.00
B&H 70H f1.9 Tur Ultrspeed ¢	625.95	417.50	275.00
Bolex H16 Leader f1.9 Tur ¢	269.50	169.00	120.00
Bolex H16 Leader (3 lenses compl) ¢	399.45	254.00	180.00
Bolex H-16 De Luxe f1.4 Tur Octamtre	486.00	344.00	250.00
Bolex H-16 De Luxe w Stereo compl	705.00	489.00	345.00
Bolex H-16 Stereo lens System	387.00	289.00	210.00
Bolex Pan Cinor f2.8 case ¢	349.50	224.00	170.00
Cine Kodak Mag. f1.9	.....	79.00	60.00
Cine Kodak Royal Mag. f1.9 ¢	169.50	107.00	80.00
Cine Kodak Special II f1.9 ¢ Tur	990.00	669.00	450.00
Keystone A-9 f2.5 ¢	99.50	57.50	40.00
Keystone A12 f1.9 Tur ¢	159.50	97.00	70.00
Keystone K50 f2.5 Mag ¢	129.50	82.50	60.00
Keystone K55 f1.9 Mag Tur ¢	175.00	117.00	80.00
Pathe Super 16 f1.9 Tur ¢	499.00	267.00	210.00
Revere 16 f1.9 Mag ¢	182.50	109.50	75.00
Revere 26 f2.5 Mag Tur ¢	187.50	99.50	80.00

16MM PROJECTORS

	New	Used	Trade-in
Ampro Imperial 1000W case	$299.50	$197.00	$150.00
Bolex G-16 750W (8mm & 16mm)	339.50	235.00	150.00
B&H 273A Statesman 750 W Case	199.95	122.00	100.00
B&H 173 Diplomat 1000 W Case	299.95	185.00	150.00
Keystone A82 750 W Case	139.50	89.50	70.00
Keystone K161 750 W Splicer Case	159.50	104.50	85.00
Kodascope Royal 1000W	240.00	164.00	115.00
Revere 48 750 W Case	182.50	104.50	85.00

16MM SOUND PROJECTORS

	New	Used	Trade-in
Ampro DeLuxe Stylist 1000W case	$419.85	$279.00	$185.00
Ampro Premier 40 1000W case	579.00	397.00	250.00
B&H 285C 750 W Case	449.95	298.00	225.00
B&H 285 B1 1000 W Case	514.95	349.50	230.00
B&H 202C 1000 W Magnetic Case	699.00	458.00	380.00
Kodascope Pageant 1000W case	375.00	259.00	190.00
Movie Mite 63LM 300 W Case	275.70	187.00	140.00
Revere SP16 750 W Case	325.00	186.00	150.00
Victor Lite Wt. 60-4 750 W Case	395.00	273.00	180.00

ELECTRONIC FLASH

	New	Used	Trade-in
Amglo D 100 Portable complete	$197.95	$134.50	$ 90.00
Ce Bee I Portable	69.95	32.50	20.00
Dormitzer DB 1 Portable	109.50	64.00	45.00
Dormitzer 215 AC	72.50	44.00	25.00
Dormitzer 207 Battery & Charger	140.00	89.00	60.00
Dormitzer 200	340.75	189.00	125.00
Dormitzer 100	237.00	135.00	90.00
Epco PD 40X	160.00	69.50	40.00
Heiland I	82.50	39.00	25.00
Heiland III	189.50	128.50	50.00
Heiland IV	369.50	215.00	130.00
Heiland V	119.50	69.00	50.00
Jen Super Strobe Port	118.50	74.50	40.00
Johnson Ventlite 8102 AC Port	134.50	87.50	50.00
Kodatron Studio AC Power Pack	365.00	229.00	110.00
Mighty Lite AC	49.50	35.00	20.00
Mighty Lite Port	69.50	49.00	30.00
Thriftlite Commander AC	59.95	38.00	25.00
Thriftlite Commander AC & Port	84.90	54.00	35.00
Strobo II flash, Port	108.60	69.00	40.00
Strobo III flash, AC	329.95	215.80	140.00
Sunlite II model 225, Port	79.50	49.50	35.00
Sunlite II model 110 AC	62.50	39.50	25.00
Sunlite II Pocket Pak Port	89.50	57.50	35.00
Sunlite flash saver AC	39.95	24.50	15.00
Ultralite Port	59.95	38.50	20.00
Wilcox P2 Port. Charger	178.00	114.00	70.00

¢ . . . coated * . . . flash synchronized

TAPE RECORDERS

2 speed . . . . . 3¾ and 7½ inches per second
7½ . . . . . 7½ inches per second
3¾ . . . . . 3¾ inches per second
1⅞ . . . . . 1⅞ inches per second
TR . . . . . Tape Recorder and Radio

	New	Used	Trade-in
Ampro 731R 3¾ 7" Reel	$129.75	$ 78.50	$ 60.00
Ampro Celebrity 3¾ 7" Reel	229.95	139.50	100.00
Ampro Hi-Fi 7½ 7" Reel	239.95	144.00	105.00
Crescent 3¾ 7" Reel	99.50	69.50	50.00
Crescent 7½ 7" Reel	99.50	69.50	50.00
Federal FME 2 speed 7" Reel	139.50	87.50	60.00
Pentron 9T-3C 2 speed 7" Reel	189.50	99.50	85.00
Pentron HT-225 s speed 7" Reel	225.00	132.50	105.00
RCA SRT301 2 speed 7" Reel	189.50	119.50	95.00
Revere T100 3¾ 5" Reel	169.50	97.50	75.00
Revere TR200 3¾ 7" Reel	224.50	134.00	105.00
Revere T500 1⅞ 5" Reel	179.50	104.50	80.00
Revere TR 600 1⅞ 5" Reel	234.50	139.50	110.00
Revere T700 3¾ 7" Reel	225.00	135.00	105.00
Revere TR 800 3¾ 7" Reel	277.50	167.50	130.00
Revere T900 3¾ 7" Reel	199.50	119.00	85.00
Revere TR 1000 3¾ 7" Reel	249.50	149.00	110.00
Revere T10 7½ 7" Reel	235.00	139.00	105.00
Revere TR 20 7½ 7" Reel	287.50	172.00	135.00
TDC Stereotone 2 speed 7" Reel	229.50	147.50	115.00
Webcor 2010 2 speed 7" Reel	207.50	129.50	105.00
Ekotape 205 2 speed 7" Reel	225.00	134.50	105.00
Ekotape 114 3¾ 7" Reel	179.50	109.00	80.00
Ekotape 116 7½ 7" Reel	179.50	109.00	80.00
Wilcox Gay 3A10 2 speed 7" Reel	179.95	109.50	80.00
Wilcox Gay 3A11 1⅞-3¾ 7" Reel	179.95	107.50	70.00
Wilcox Gay Deluxe 2 speed 7" Reel	199.95	119.00	80.00

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2-35 . . . . . both 35 and 2¼x2¼
45 . . . . . up to 4x5
57 . . . . . up to 5x7

C . . . . . Condenser
D . . . . . Diffusion
CL . . . . . Coldlite
AU . . . . . Auto Focus

	New	Used	Trade-in
23C or CL De Jur II f4.5 ¢	$ 99.50	$ 69.50	$ 50.00
23C or CL De Jur I f4.5	126.50	82.50	60.00
45C or CL De Jur Prof. f4.5	172.50	109.50	75.00
2¼C Elwood BM	30.00	19.50	10.00
57D Elwood S2	69.00	44.50	30.00
57C Elwood SP25 6½ cond	145.00	89.50	60.00
35C Exact Veigel f3.5 RF	114.50	73.50	50.00
2¼C Exact Veigel f4.5 RF	185.50	118.50	85.00
35C Federa. 135 f4.5 storway	49.95	29.50	20.00
23D Federal 240 f7.9 storway	24.95	14.50	10.00
23D Federal 269 f6.3 storway	39.75	24.50	15.00
23C Federal 279 f6.3 storway	46.95	28.50	20.00
23CL Federal 269CL f6.3 storway	53.00	32.50	25.00
23C Federal 311 f4.5 storway	69.25	43.50	30.00
23CL Federal 315CL f4.5	80.00	49.50	40.00
45D Federal 450 f4.5	109.50	67.50	50.00
45C Federal 470 f4.5	129.50	82.50	60.00
45CL Federal 450CL f4.5	114.75	69.50	50.00
23D Fotolarger Merit f6.9	23.95	14.50	10.00
23D Fotolarger D69 f6.9	34.95	20.50	15.00
23D Fotolarger D45 f4.5	48.20	28.50	20.00
45D Fotolarger 100DC (Cntrbl)	59.95	36.50	25.00
45D Fotolarger 100DCS45 f4.5	93.95	56.50	40.00
23CL Kodak Fluorite A	99.50	68.50	45.00
35C Leitz Valoy	81.00	54.50	35.00
35-C Leitz Valoy II	96.00	.....	.....
35C-AU Leitz Focomat IC	147.50	97.50	65.00
35C-AU Primos Autofocus I f3.5	129.50	87.50	65.00
2-35C-AU Primos Autofocus II f4.5	297.00	189.50	130.00
23C Simmon Omega B6	109.50	69.50	50.00
23C-AU Simmons Automega B5	134.50	83.50	65.00
45C Simmons Omega D2	185.50	114.50	80.00
45CL Simmons Omegalite D2	159.40	103.50	70.00
57CL-AU Simmons Automega E4	304.75	197.50	150.00
23C Solar 120	69.50	43.50	30.00
45D Solar 45D	86.50	54.50	40.00
57D Solar 57D	86.50	54.50	40.00
23C Solarmatic 120 Semi-AU	116.00	72.50	55.00
45C Solarmatic 45 Semi-AU	132.50	83.50	60.00
23D Sun Ray Mastercraft f6.3	42.50	27.50	20.00
23C Sun Ray Arnold D f4.5	79.50	52.50	40.00
45DC Sunray Mastercraft 45	99.50	64.50	45.00

EXPOSURE METERS

	New	Used	Trade-in
Bertram Amateur	$ 14.95	$ 9.50	$ 6.00
Bertram Chronlon	19.95	12.50	7.00
Bertram Chronos	22.50	14.50	10.00
De Jur Dual Professional	26.95	16.50	11.00
GE WD 68	24.50	14.00	10.00
GE PR1	32.50	18.50	12.00
GE Mascot PR30	15.95	9.50	6.00
Ikophot IIA	28.00	19.50	14.00
Leica Meter	24.00	16.50	11.00
Minox	21.45	13.50	8.00
Norwood Director	32.95	18.50	12.00
Polaroid	15.75	9.50	6.00
Sixti	23.95	15.50	10.00
Sixtomat	25.00	16.50	10.00
Skan	17.50	10.50	6.00
Weston Cadet	19.95	12.50	8.00
Weston Master II Univ	29.95	17.50	12.00
Weston Master II Cine	29.95	16.50	10.00

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Bolsey C, coated 3.2, Synchro, c. used	59.50
Clarus MS-35, ctd. Raptar F:2, Synchro, l. n...	79.50
Contessa, T-ctd. Tess. 2.8, M-X Synch., l. n...	95.00
Vito III, ctd. Ultron F:2, M-X Synch., NEW....	99.50
Retina II A, ctd. Xenon F:2, M-X Synch., l. n...	99.50
Prominent, ctd. Nokton 1.5, M-X, like new.....	169.50
Kine Exakta V-X, T-ctd. Biot. F:2, preset, l. n.	225.00
Zeiss Pentaprr. Finder f. Kine VX, l. n., case...	39.50

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Leica Standard, Elmar 3.5, like new.....	$ 55.00
Leica D, Elmar 3.5, like new.....	69.50
Leica G, Summar F:2 or ctd. Elmar 3.5, l. n.	95.00
Same, coated Summitar F:2, like new.....	119.50
Leica IIIB, Summar F:2 or ctd. Elmar 3.5, l. n.	105.00
Same, coated Summitar F:2, like new.....	129.50
Leica IIIC, Summar F:2 or coated Elm. 3.5, l. n.	115.00
Same, coated Summitar F:2, like new.....	139.50
Same, coated Summicron F:2, like new.....	169.50
Same, coated Summarit 1.5, like new.....	199.50
Leica IIIF, coated Summitar F:2, like new.....	185.00
Same, coated Summicron F:2, like new.....	235.00
Same, coated Summarit 1.5, like new.....	245.00
For "Red Dial" IIIF model, add.....	20.00
Kardon, coated Ektar F:2, like new.....	89.50
Nicca III, coated Nikkor 1.4, like new.....	169.50
Canon IV-S-2, ctd. Seren. 1.8, Full Syn., l. n.	179.50
Ctd. Serenar 3.2, 35mm, chrome, like new....	55.00
Ctd. Summaron 3.5, 35mm, chrome, like new	59.50
T-ctd. Biogon 2.8, 35mm, ltwt., like new.....	85.00
Summar F:2 or coated Elmar 3.5, 50mm, l. n.	39.50
Ctd. Summitar F:2, chrome, like new.....	65.00
Ctd. Summicron F:2, 50mm, chrome, like new	115.00
Ctd. Summarit 1.5, 50mm, chrome, like new	125.00
Ctd. Serenar F:2, 85mm, chrome, like new....	105.00
Ctd. Elmar F:4, 90mm, chr. & blk., like new..	42.50
Ctd. Elmar F:4, 90mm, chrome, like new.....	59.50
Ctd. Nikkor 3.5, 135mm, chrome, like new....	95.00
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Contax III, T-ctd. Sonnar F:2, like new.....	$125.00
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COFFEE BREAK with the editors

THIS MONTH'S COVER • • •

Andre de Dienes, who has a number of his black-and-white beach pictures in this month's picture section, "Your Beach Vacation from Dawn to Dusk," reports this about the cover. The model is Stephanie Griffin. The camera was a 4 x 5 Graflex D with an 18cm Carl Zeiss Tessar f/3.5 lens. Exposure was 1/10 sec., at f/8 in a late afternoon shade. The film, Ektachrome.

THE BYLINE • • •

Sitting home polishing your lens or something, have you ever longed to see your name plastered across the

DAILY NEWS 4¢
NEW YORK'S PICTURE NEWSPAPER

MRS. JIM SAYS 'I CAN PROVE IT'

Dick-Rita Hotel Siege Lifted

Their Joy Ride Went BOOM.

The byline's ringed in black

front page of a newspaper—a byline under a picture, that is? Well, whether Angelo Guglielmo did or not, he got it.

Guglielmo, who lives in New York City was out strolling with his Argus C-4 one day when the roof fell in. Three youths (with no real thought of picture possibilities) were determined to overturn the stolen car in which they were riding. They did. Guglielmo heard the crash, came running and snapped the picture which appeared on the N. Y. *Daily News* front page little more than an hour after the event. For those interested, the exposure was 1/100 at f/8 with Plus-X film.

TOKYO PHOTOGRAPHY • • •

The following oriental literary effort was sent to *The New Yorker* magazine from someone in Japan who had been handed it on a Tokyo street by a Japanese street photographer: Pardon me, but I have taken a photograph your nature form. Well, How is your pose! Please get one. This is the most interesting one that you had ever got taken today's remembrances is enjoing and more enjoing. One you had better order to cameraman right new we present more one pose that you look like. One we send by mail to you.

Snap Japap
Tokyo

2 piece 200 yen.

THE EXCISE TAX • • •

By the time you read this, the new reduction in excise taxes on photographic equipment will be straightened out. Right now it's in a heck of a muddle.

The new tax rates which lower the excise taxes on photographic equipment 10 percent are levied at the manufacturer's level. Retailers generally await a slash in price from the manufacturer before they cut the price to the consumer. As of this moment, Eastman Kodak Company has announced price reductions to dealers which it was said would be, in some cases, greater than the 10 percent excise reduction.

Ansco said that savings on film resulting from the tax cut would be passed on to the consumer.

Just what savings other companies were prepared to pass on to the consumer isn't known yet. In any event, the purchaser of photographic equipment is bound to profit.

THE IKOFLEX AND LEICA • • •

We don't usually run two articles on special cameras, but this month is different. The report on the Ikoflex IIa (pages 82 to 85) has been in the works for some time. But every once in a while some manufacturer brings out a product which is so important that we feel the reader would like to know as much about it as possible at once. Such a camera is the new Leica M3 (see pages 106 and 107). We'll deliver a more complete report on the camera and its new equipment when it is generally available, and we can test it for the length of time necessary for a proper report.

FLASH IN THE PAN • • •

Pity the poor orange juice queen. She poses amid truckloads of citrus and often must bathe in orange juice (for her health?).

If your business is flashbulbs instead of oranges, however, your problems are different. No one expects a pretty girl to bathe in flashbulbs. If you can't bathe in 'em, can't eat 'em, better wear 'em.

(*Continued on page 18*)

The name WOLLENSAK engraved on a lens, shutter, or any photographic or optical product is your assurance that the design, manufacture and performance are unsurpassed. Today the name WOLLENSAK is synonymous with "highest quality."
Wollensak Optical Co., Rochester, N. Y.
MASTERPIECES by WOLLENSAK
WOLLENSAK 135 MM
RAPTAR

COFFEE BREAK

(*Continued from page 16*)

So we find model Eileen Lawrence decked out with necklace and headgear to match made from the newest

Neither M, nor X, nor F

member of the Amplex Corp.'s line of flashbulbs, the PF2 and the still smaller PF 2M. We are told that Miss Lawrence is not synchronized. A pity!

BRADY—FILMED OR FRAMED? • • •

Mathew B. Brady, A Photographer of an Era, and *Lincoln Speaks at Gettysburg,* produced, filmed, and directed by Lewis Jacobs, were recent Saturday film features at the Museum of the City of New York. These movies suffered from the devices of their maker. They were indeed made at the expense of Brady's work. In making movies from paintings, or photographs, filmers have learned that by moving the camera and using an elaborate cutting technique, life and motion are in a sense given to the inanimate subjects. There are no living actors before the camera, and so *it* must be moved. Ingenuity on the editing board must work at top efficiency.

In *Mathew B. Brady,* for which Jacobs had such excellent material to work with, one expected to be able to *look* at some of the work of that eminent pioneer, whose photographs are rarely seen, as well as enjoy them in a cinematic context. Jacobs didn't visualize it that way. His editing efficiency was strained to the breaking point. As a result of the much too rapid flashes on the screen of Civil War battlefield scenes, and unidentified men (whom the narrator acknowledged only as, in so many words, great historical figures), the movie spectator was unable to see anything, let alone the Brady photographs.

The Lincoln film, an interpretation of Lincoln's preparation and delivery of the Gettysburg speech, sinned less than the other. The pace at which it moved settled down to something

(*Continued on page 22*)

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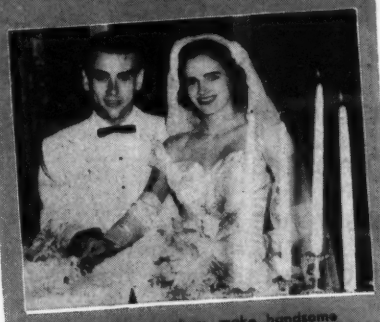
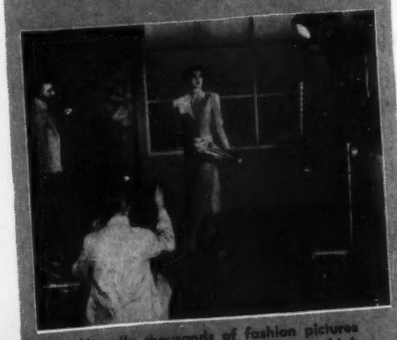


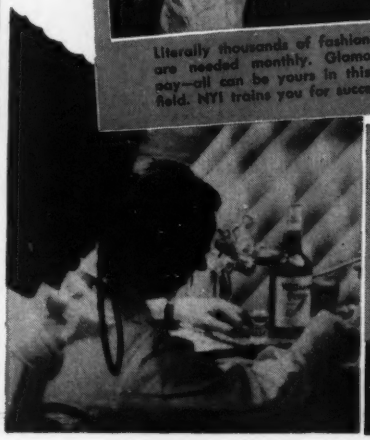
Many photographers make handsome incomes handling weddings. Fees range from one hundred to several hundred dollars for a single day's "shooting."



Literally thousands of fashion pictures are needed monthly. Glamour, high pay—all can be yours in this exciting field. NYI trains you for success.

You Make Professional-Looking Pictures Right from the Start

You learn to hit a nail straight by hitting it. You learn to drive a car—learn to become expert at anything by DOING IT YOURSELF! As an NYI Home Study student, you learn photography the same way, but with this important difference: you learn only what is most **practical** and most **useful** and can be applied to making money for you. Experts show you how—pay INDIVIDUAL attention to you, save you time and money by eliminating the confusion and costly trial and error that hold so many back from success. If you want to make your way in photography, if you yearn to make pictures that compare with the best that is being done today, get into this thriving field the **right** way—through NYI Home Study Training. Get started TODAY!



ADVERTISING PHOTOGRAPHER AT WORK Advertising Photography is but one of the more than 90 ways you learn to make money with a camera. It is full of opportunities for trained men. For example, ten advertising agencies of some 2500 in the country each spends upwards of $75,000 annually for photographs. The NYI catalog gives you all the facts about this as well as every other lucrative branch of photography. Send for it TODAY!

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(June 1953)

NYI GRADUATE
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Adrian, Michigan

"I can depend on photography for a good living!"

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(Aug. 1953)

NYI GRADUATE
Jacques-Cartier
P. Que., Canada

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IMPORTANT DATE AHEAD!

This coming Aug. 20th is the last chance for thousands of Veterans to get photographic career training with the Government paying the bills. Don't delay! Enroll before it is too late! Write or come to see our Veterans' Counselor for full details. He is at your service without cost or obligation. Do it NOW!

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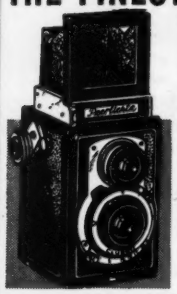

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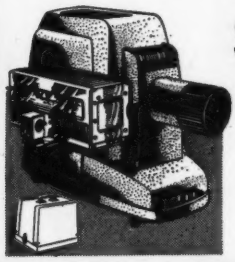

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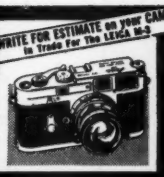

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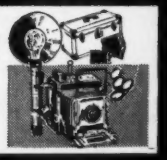

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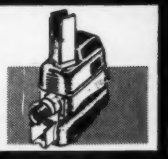

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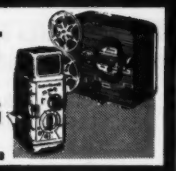

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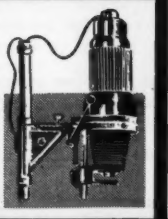

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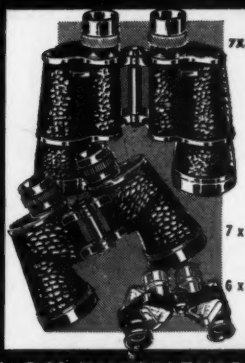

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BRAND NEW! LATEST MODEL! Famous German Imported Single-Lens Reflex 35mm Cameras

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with f2 Coated TAYLOR HOBSON COOKE LENS

- Built-in Synchronization for Flash and Strobe
- Shutter Speeds from 1 to 1/1000
- Prism Eye-Level Through-The-Lens Focusing
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A $415.00 Value

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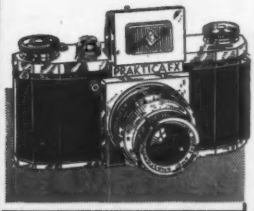
BRAND NEW! SYNCHRO MODEL!

GERMAN-IMPORTED Single-Lens Reflex



PRAKTICA FX

with f2 coated TAYLOR HOBSON COOKE LENS

- Discontinued with FX Synchronization for Flash & Strobe at Base Plate
- Combined Reflex Finder & Eye-Level Sportsfinder
- Focal Plane Shutter Speeds 1/5 to 1/500 second
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A $330.00 VALUE!

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ZEISS SUPER IKONTA B, f2.8 ZEISS TESSAR LENS	154.00	49.50
ZEISS SUPER IKONTA C, f4.5 ZEISS TESSAR LENS	149.50	39.50
ZEISS SUPER IKONTA BX, f2.8 ZEISS TESSAR LENS	183.00	84.50
BELL & HOWELL AUTOLOAD, 16mm MAGAZINE MOVIE CAMERA, f1.9 LENS, BRAND NEW	214.95	129.50
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- Built-in Self-Timer
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Ship. Wt. 5 Lbs.

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- Built-in Flash Synchronization
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- Complete with Microphone, take-up reel, Pick-up Cord!
- For home, Office, Clubs, Parties, Churches ...

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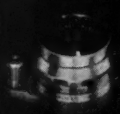
THE AUTOMATIC EXAKTA VX is the latest in a long line of achievements that have advanced Exakta Photography and increased picture-taking pleasures for camera owners. The sleek, handsome Automatic VX is an improved model of the previous VX, incorporating several important body refinements.

The new VX has a fully automatic preset diaphragm lens, a development of tremendous importance to photographers. It is destined to influence camera design and picture-taking methods for years to come. The fully automatic lens can be preset to any desired aperture. It is then opened for focusing and, when the picture is to be taken, one pressure on the shutter release button closes the lens diaphragm and releases the shutter in split-second succession. The Exakta Camera Company is proud to welcome it into the Exakta family of equipment.

The Automatic VX also has these invaluable refinements: shutter lock so exposure cannot be made by accident; improved film-advance, shutter-cocking, exposure-counter mechanism; redesigned mechanism for easier film rewinding; and improved shutter mechanism so exposure can be made with waist-level viewfinder hood sides folded. Naturally, the Automatic VX has all the other renowned and treasured Exakta features.

Announcing the revolutionary, fully automatic 35-mm. Exakta VX

GO MODERN—USE AN AUTOMATIC SINGLE-LENS REFLEX—GET WHAT YOU SEE



AUTOMATIC XENON

The 50-mm., f/2.8 Automatic Isco Westanar is an excellent standard lens of high definition and quality. Automatic Exakta VX
with waist-level viewfinder and fully automatic Westanar $239.50
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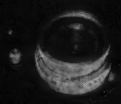

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THE AUTOMATIC EXA

Now you can have all the advantages of 35-mm., automatic, single-lens, reflex photography in a camera so simple to operate even a child can use it and get wonderful pictures. The Automatic Exa is the ideal camera for the Sunday photographer, for carrying in a purse or pocket, for anyone who wants professional results without learning technique, for a photographer who wants to "grow up" to an Exakta, for man, woman and child. Viewfinders of the Exa are interchangeable with those of the Exakta and the bayonet lens mounts of both cameras are identical.
Exa with waist-level finder and 50-mm., f/2.8, fully automatic preset Isco Westanar $129.50
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FOR MORE INFORMATION, SEE YOUR DEALER OR WRITE

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COFFEE BREAK

(*Continued from page 18*)

more nearly normal. One technique for which Jacobs is to be commended, however, was his use of a negative as ghost image. A portrait of Lincoln, seen in reverse, moved slowly across several Civil War scenes to indicate the President's introspection and concern about the state of the nation.

One could almost suggest that Mr. Jacobs try again. His ideas were certainly good. But as expressed in the two films discussed, such ideas were not possibly redeemed by their execution.—D. J.

THE POSITIVE NEGATIVE • • •

We've had it. Recently the mails delivered a picture of the world's largest pin-up negative. This rather outsized piece of film measures 30 x 40 in. and was exposed by photographer Peter Gowland as a demonstration of E. I. du Pont de Nemours & Co.'s new sheet film, Superior Press, which has a

Faster and faster

rating of 200 ASA. We are happy to see that even with the increased speed, Gowland did not overexpose the model, Jean Morehead, who for some odd reason was posed doing card tricks. Anyone for hearts?

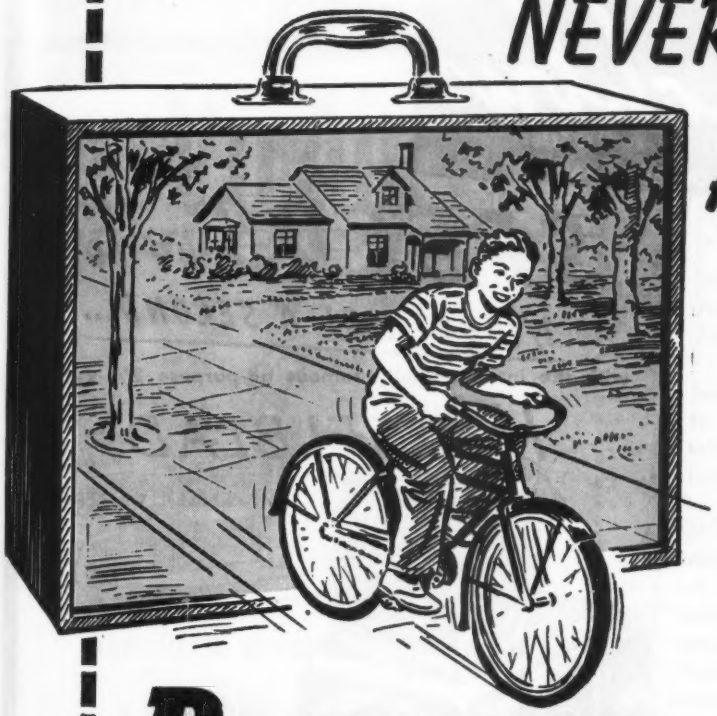
Incidentally, next month MODERN will carry a complete story on this new film plus a report on Kodak's bid for the high speed press market, Royal Pan film.

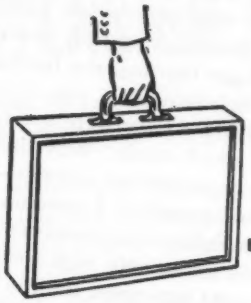
COMING NEXT MONTH • • •

• *Report on the Robot Royal.* The completely redesigned sequence camera has been under tests for some time. Here's how and how well it works.

• *Photokina 1954.* The Photokina in Cologne, Germany, is the largest photographic exposition held anywhere on earth. Manufacturers throughout the world display their newest photographic equipment. MODERN's two special correspondents will scout the latest equipment, the newest trends in international photography.—THE END

NEVER BEFORE ANYTHING LIKE IT!





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PANASCOPE DIMENSIONAL VIEWING SCREEN

The PANASCOPE is an important addition to photography — one which can be used for personal enjoyment or as a "serious worker" in medical, scientific, business and industrial photography. Because of its unique construction it gives every slide, moving picture scene or X-ray slide — whether taken yesterday or twenty years ago — new depth and a new dimension you never thought could exist.

The PANASCOPE is made of unbreakable plastic, according to a new formula, with a 12 x 16 inch viewing surface. It can be placed on any table or tripod.

$29.50

- *For Slides*
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Looking around us...

Do you know that during the past decade or so traffic fatalities suffered by Americans exceed the Armed Forces total losses in all wars in which we have engaged?

Recently while motoring to Florida I saw automobile after automobile passing us at excessive speeds . . . possibly 80 to 90 miles per hour. I saw two dogs that had been killed by speeding motorists. I saw a number of cars that had been battered by accidents. Why this high speed mania? Why this senseless slaughter of people and animals — this destruction of property? I sometimes wonder why automobile manufacturers are permitted to turn out excessively high speed pleasure cars when the legal speed limit in most states is about 60 miles per hour.

However, I am in the camera business, not the automobile business, and talking about cameras I am fairly certain that every vacation-bound motorist carries a camera with him. No matter where or when he travels, chances are that he'll find many interesting places and scenes that are tailor-made for pictures.

Spring is just around the corner. The open road calls. The A.A.A. says: "Drive an hour, then rest." Let your camera be your companion during that rest period. Drive slowly, Mr. & Mrs. Motorist — slow enough to see the country side, take a picture and live to enjoy both.

If you must have speed get it in your lens.

President—Willoughbys

PRICE: Hasselblad 1000F with 80mm Kodak Ektar f/2.8 lens and roll-film magazine **$379.50**

Also available HASSELBLAD 1600F with speeds up to 1/1600th of a second **$476.50**
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For many years, professional and amateur photographers alike have been looking for one camera . . . one camera capable of meeting their needs in work or hobby . . . one camera flexible and versatile enough to deal with a wide variety of photographic subjects . . . one camera designed to do so many things that they'd need to carry only — ONE CAMERA! They wanted . . .

- **a negative large enough to produce sharp enlargements of considerable size, yet small enough to be relatively inexpensive;**
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- **easily interchangeable lenses, firmly mounted, that enable special effects or dealing with special situations;**
- **internally synchronized systems for flash and speedlight photography;**
- **AND, more than anything, the ability to shift rapidly from one film or emulsion to another.**

Come in and see it. See the pictures that it takes. You will get a thrill out of this new speed wizard.

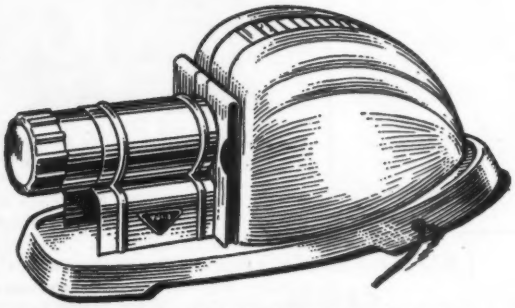
At almost ½-price!

Vu Aid

ALL-STEEL SLIDE PROJECTOR

FOR 2 x 2 SLIDES

Complete With Carrier



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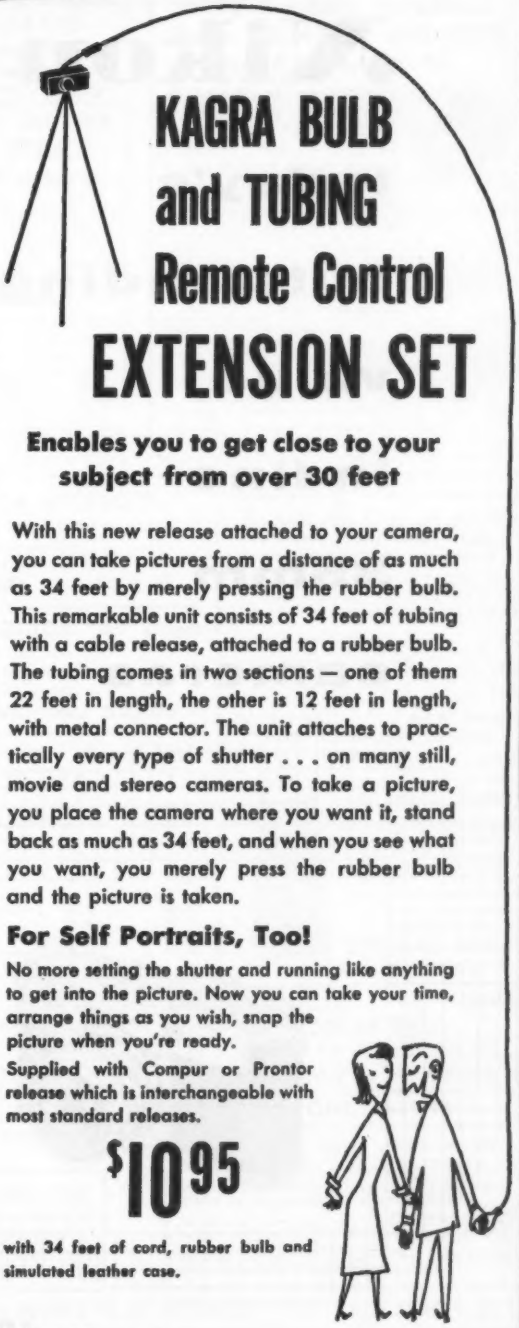
YOU SAVE $6.95

If we didn't have confidence in the VuAid Slide Projector, we wouldn't offer it to you at any price. Here is a beautifully engineered projector with a new aspheric condensing system that throws a sharp, clear image, even at life-size. 4" Focal f/3.5 objective lens in anodized metal mount. 100-watt lamp. Double slide carrier. Full size, measuring 12½ inches across by 5½ inches wide and 5 inches high. Underwriters Laboratories Approved. All-steel construction, built to perform for years.

Don't let the low cost fool you — this is a projector that will give splendid service — in the home, the club, in the showroom, in sales meetings, etc.

NEW!



KAGRA BULB and TUBING Remote Control EXTENSION SET

Enables you to get close to your subject from over 30 feet

With this new release attached to your camera, you can take pictures from a distance of as much as 34 feet by merely pressing the rubber bulb. This remarkable unit consists of 34 feet of tubing with a cable release, attached to a rubber bulb. The tubing comes in two sections — one of them 22 feet in length, the other is 12 feet in length, with metal connector. The unit attaches to practically every type of shutter . . . on many still, movie and stereo cameras. To take a picture, you place the camera where you want it, stand back as much as 34 feet, and when you see what you want, you merely press the rubber bulb and the picture is taken.

For Self Portraits, Too!

No more setting the shutter and running like anything to get into the picture. Now you can take your time, arrange things as you wish, snap the picture when you're ready.

Supplied with Compur or Prontor release which is interchangeable with most standard releases.

$10.95

with 34 feet of cord, rubber bulb and simulated leather case.

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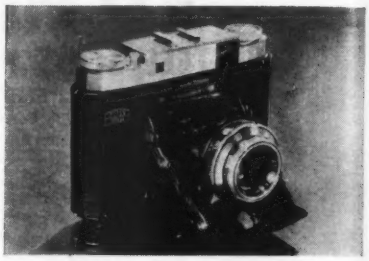
new products

New Zeiss Super Ikonta III B

Featuring a built-in, coupled range and view finder, the new Zeiss Ikon Super Ikonta III B is entirely different from previous Super Ikonta models.



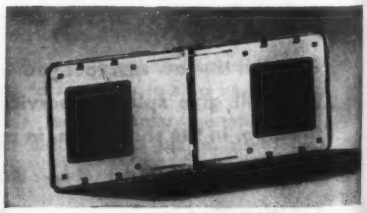
It's available in a choice of two 75mm lenses: a Zeiss Tessar f/3.5 or Novar f/3.5.

The Super Ikonta III B has speeds up to 1/500 and is synchronized for flash. Measuring 1½ x 3¾ x 5¼ in., and weighing 24 oz., the camera takes twelve 2¼ in. square exposures on 120 roll film. Film loading is semi-automatic, states the manufacturer—the arrow or other marking in the film paper backing is aligned with white marks inside the camera, and from then on the transporting of film becomes automatic, with accurate stops of the winding knob corresponding to each picture. The shutter is released for a subsequent exposure only when the film has been advanced, and an exposure counter, located adjacent to the winding knob, tells at a glance how many pictures have been made.

Price of the Super Ikonta III B, with the Tessar lens, $121; with the Novar, $97. An everready carrying case is available at $10.50. For additional information, write:
CARL ZEISS, INC.
485 FIFTH AVE., NEW YORK 17, N. Y.

Adjustamount for Stereo Slides

Adjustamount, a new lightweight stereo mount, is designed for quick and easy mounting of stereo slides for



use in a hand viewer or projector.

Constructed of aluminum and glass, the Adjustamount is suitable for 35mm transparencies that have a seven-position lateral adjustment for all picture planes from infinity to ex-

(*Continued on page 30*)

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TWIN-REFLEX PROXIFOCUSER

The Twin-Reflex Proxifocuser is a single unit for producing simultaneous close-up focus and parallax correction for all twin-lens cameras. Ideal for photographing children, pets, television and medical close-ups, featuring:

• Permanently aligned prism • Easy to Use • Convenient • Interchangeable for any twin lens camera • Precision ground and polished lenses • Genuine Leather carrying case • Inexpensive.

The Reflex Proxifocuser is available in the following focusing Types.

No. 1 Focusing Range 39 to 21 inches.....$5.95
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Available for Series V—Rolleiflex, Rolleicord, Argeflex, Ciroflex A, B, C, D, E, F, Uniflex, Ansco Reflex, Flexarette, Reflecta, Bolsey Reflex, Penta Reflex, Richoflex, Kodak Reflex, Bioflex, Kenflex, Grace Reflex, Ikoflex, Rex Reflex.

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SVE SKYLINE 300 B AUTOMATIC
2" x 2" SLIDE PROJECTOR
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No pasting, just slip 2 photos, back to back into each clear plastic envelope. Protects snapshots from fingerprints and handling. Each album holds fifty photos. Extra refill trays available for 50 more photos.

Film Size	Photo Size	With One Tray	Extra Trays
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No. 116	2¾x4¼"	2.75	1.50
Blow Ups	3½x3½"	2.75	1.50
No. 118	3½x4½"	3.25	2.00
Post Card	3⅛x5½"	3.50	2.00
Professional	4x5"	3.50	2.00

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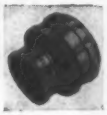
SAVE up to 33⅓%



on these Brand New Imported Telephoto and Wide Angle Lenses for all Ampro models, Keystone, Bell & Howell, Kodak Reliant, DeJur, Revere & Bolex L8

Normal 8mm Lens.
½" f1.9 Focusing Mount 1" to Inf. Click Stops $22.50

Telephoto 8mm Lenses.
1" f3.5 Fixed Focus, D Mount..... 7.57
1½" f3.2 Fixed Focus, D Mount..... 9.05
•1½" f3.2 3' 6" to Inf., Click Stops..... 12.95
•1½" f2.5 3' 6" to Inf., Click Stops..... 18.95
•1½" f1.9 3' 6" to Inf., Click Stops..... 27.53
1½" f1.5 3' 6" to Inf., Click Stops..... 29.95
1½" f1.4 3' 5" to Inf., Click Stops..... 34.95

Wide Angle Lenses
•7mm f2.5 Fixed Focus, Click Stops..... 19.00
•6mm f1.9 Fixed Focus, Click Stops..... 31.50

For 16mm Cameras with C Mounts
17mm f2.7 Wide Angle 10" to Inf..... 24.95
3" f3.5 Telephoto 3' 5" to Inf. Click Stops..... 22.75
3" f2.5 Telephoto 5' 5" to Inf. Click Stops..... 29.75
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OPTICAL COMPENSATING VIEW FINDERS
For Bell & Howell, Auto 8-172A, 172B, 172C, 8mm Tri-Lens
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For Bell & Howell 16mm Cameras
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10 SLIDES IN EACH SET $1.00 (per set)
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1. National Shrines, Washington, D.C.
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3. Rodeo in California
4. Block Island—Artist Paradise
5. Around New York City
6. Staten Island to Brooklyn Bridge
7. From the Empire State Building
8. Washington, D.C. Landmarks
9. Times Square to Central Park
10. Salt Lake City, Utah
11. F.D. Roosevelt Shrine, Hyde Park
12. Magnificent Niagara Falls
12A. Niagara Falls
13. Bryce Canyon National Park
14. Yellowstone National Park
14A. Yellowstone Nat. Park
14B. Glory of Yellowstone
14C. Along Yellowstone Trails
15. Washington—Heart of the Nation
16. Santa Barbara, California
17. Missions—California
18. Big Bend National Park
19. Washington, D.C.
20. Washington, D.C.
21. Hialeah Racetrack, Florida
22. Miami Business District
23. Miami Waterfront
24. Miami Environs
24A. St. Augustine, Fla.
25. Hollywood to 'Frisco
25A. California Panorama
25B. California Wonderland
26. N.Y.C.—Radio City
27. N.Y.C.—Midtown Manhattan
27A. N.Y.C.—Midtown Manhattan
27B. N.Y.C.—Uptown Manhattan
28. N.Y.C.—Financial District
29. Williamsburg, Va.
29A. Williamsburg, Va.
29B. Virginia
30. Great Smokey Mountains
31. Chicago, Illinois
32. Notre Dame University
33. Touring the Grand Canyon
33A. Grand Canyon Scenic Beauty
34. Colorado & Estes Nat. Park
34A. Denver, Colorado
35. Kansas City, Mo.
36. Glacier Natl. Park
37. Yosemite National Park
39. Wisconsin Dells
43. Grandeur of the Tetons
44. Mackinac Island, Michigan
45. Petrified Forest, Arizona
46. Bar Harbor, Maine
47. Hoover Dam

FRANCE
50. Paris & Notre Dame Cathedral
51. Landmarks in Paris
52. Paris and Points of Interest
53. Louvre and River Seine

SPAIN
60. Scenes in Madrid
61. Madrid has Beauty and Life

IRELAND
70. Sun-up to Sun-set in Cork
71. Visiting Blarney Castle
72. Ennis, Cork & Shannon Airport
73. Past and Present in Limerick

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80. Rome and Landmarks
81. Rome, Ruins, Mt. Vesuvius
82. Rome and the Present
83. Along Rome Streets
84. Rome has Ancient Splendor
85. Vatican City & Religious Rome
86. Rome—the Old and New
87. Inside Vatican City
88. Genoa—and Columbus
89. Venice, City of Canals

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180. Mexico—Tourist Paradise
181. Touring Mexico
190. Bermuda—Vacation Playground
191. Cuba—Sightseeing Havana

ENGLAND
200. Classic England
202. Canada, 203. Canada
206. Newfoundland, 208. Australia

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C- 1 Day at the Circus
C- 2 Under the Big Top
C- 4 Story of Pinocchio
C- 8 Peter Rabbit, C-9 Tarzan
C-10 Fun at the Fair

SHOWS, SHOW-GIRLS
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A- 2 Brookfield Zoo
A- 3 Brookfield Zoo

RELIGIOUS SERIES
R- 3 Passion Play

FLOWERS
S- 1 Tournament of Roses, Calif.
S- 2 Tournament of Roses, Calif.
F- 1 Brooklyn Botanic Garden
F- 2 Brooklyn Botanic Garden

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100. Pyramids to Cairo
101. Cairo—Ancient and Modern
102. Landmarks on the Nile
103. Everyday Life in Egypt

INDIA
110. Street Scenes in Bombay
111. Life is Interesting in Bombay

PORTUGAL
120. Scenes in Lisbon
121. Beauty and Color in Lisbon

SCENIC TOURS
130. Alaska—American Outpost
131. Honolulu, Waikiki—Hawaii
132. Highways, Palms—Guam

SWITZERLAND
140. Mountainous Swiss Majesty
141. Swiss Panorama

AUSTRIA
145. Sightseeing Austria

TURKEY
150. Modern Istanbul
151. Istanbul Landmarks

GREECE
160. Athens and the Past
161. Everyday Life in Athens

JAPAN
170. Japan is Progressive

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• Matched Coupled f3.5 Ctd. lenses
• Synchronized shutter
• Mfr's List Price $125.00

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ILOCA QUICK "A" 35mm

• Illitar f3.5 Ctd. lens
• Speeds to 1/200th and B.
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SPECIAL only $23.95

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For: Kine Exacta & Exa, Practica, Practiflex FX, Contax S, D, & Pentacon.

	Reg.	Sale
90mm f4.	$49.95	$33.30
90mm f4. preset	64.95	43.90
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135mm f3.8 preset	74.95	49.95
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Deluxe genuine leather cases for above:
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COMPLETE WITH PAN HEAD.
STAR-D MULTI-CAM TRIPODS

ALL Models are Compact, Easy to carry, only 3½ lbs. with Rubber tips. Built in leg stops. Precision machined aluminum alloy with bronze bushing—lubricants are sealed in forever.

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SAVE 25% NEW MODEL
STAR CONQUEST TRIPOD
3 Section—Geared Elevator Action. Reg. $19.95. SPECIAL $14.95

"FLEXARET CROWN"
2¼x2¼ REFLEX CAMERA

• f3.5 Mirar Lens
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• Speeds to 1/300th Time and Bulb

Reg. $109.88
SPECIAL $69.95
• With Deluxe Eveready Case

FLASH SPECIAL CLEARANCE
$49.50 Value
BRAND NEW TELEPHOTO LENS FOR
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ONLY $19.95
• Will. Wetzlar 105mm f4 Telenar Coated.
• CHROME FINISH • Focusing Mount

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FILM BARGAIN IN BULK. . . . ROLL YOUR OWN CARTRIDGES AND S-A-V-E.—ASA 40* DAYLIGHT

Here's a bargain that enables you to shoot color for less than the cost of black & white (approx. cost 62¢ per cartridge). Reliable and fine grain—FIVE times faster than Kodachrome. Permits you to shoot in poor light, catch action, stop down. Processing available.

35mm x 20 ft. Makes SIX—20 exposure cartridges..... **3.95**

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*Eastman Kodak recommended speed for most reliable results. However, Air Photo has tested and found excellent results at ASA 100 and more!

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36" f6.3 DALLMEYER Series Lens

199.50

In Iris diaphragm. Value $800.00 Like-new. Shipped via Express.

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100mm f6.3 COATED ARISTOSTIGMAT for 4 x 5 cameras

In Compur-Rapid Synchro shutter, speeds 1 to 1/400 sec. Very fine lens. List price 92.00. BRAND-NEW **32.50**

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VARIGAM

8 x 10 Double Weight SEMI-GLOSS BT '53 date.....100 sheets **3.95** 75¢ post

1000.....36.50

COLOR

35mm x 100 ft. ANSCO

New you can spool your own cartridges and bring your color costs down. Enough film to make THIRTY 20 exposure cartridges. Safety film '52 date. Daylight only..... **18.95**

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BULK FILM LOADER.....4.95

45¢ post & ins

35mm x 20 exp CARTRIDGES

ANSCO COLOR FILM

Factory fresh reloads. Daylight or tungsten ea. **1.15** 10¢ post

5 for 4.95 45¢ post — 10 for 9.75 75¢ post

8 x 10 EKTACHROME

For the man who uses sheet film. Cut 96 4 x 5's from one box Type B, Daylight. 2 dz **10.75**

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8 x 10 ANSCO COLOR

Daylight or Tungsten, 6 sheets.....5.95

2 dz sheets.....23.00

16mm x 100 ft. KODACHROME

Color off. Suitable for titles, unusual effects, etc. Free processing by Eastman Kodak Type A each..... **3.95**

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7" f2.5 AERO EKTAR COATED

War surplus item at a fraction of the gov't cost. Like-new.

99.50

EXAKTA, LEICA etc. focusing mount, new (specify).....79.50

4 x 5 Lensboard, extension tube and bed-trace (specify) 17.95

1.25 post & ins

ENLARGING PAPER SPECIALS

					3 for
7 x 8⅝	SW, GL	#1	gross	1.25	3.50
*7 x 8½	SW, SM	#1	gross	.90	2.25
7" x 125 ft.	SW, SM	#2, 3	roll	1.85	5.25
8 x 10	SW, GL	#1	100	2.49	7.25
9⅜ x 200 ft.	SW, SM	#1, 2, 3	roll	2.95	9.25
10 x 10	DW, SM	#3	100	3.75	9.75
10 x 10	DW, SM	#1	gross	3.25	9.25
11 x 14	SW, GL	F1	50	2.95	8.50
*14 x 17	SW, GL	#2	72	4.95	14.50
16 x 20	DW, GL	#1	72	4.39	12.50
18 x 22	DW, SM	N1	72	11.50	32.00
20 x 24	SW, SM	N1	72	7.95	22.50
20 x 24	SW, GL	#1	50	5.95	17.00
*20 x 24	SW, SM	#1	72	4.95	14.50
20" x 30 ft.	SW, SM	N2	roll	5.95	17.00

INFRA-RED FILM FOR 620, 120 & 35mm

Eastman Kodak film. Do the unusual, dark tones in blazing sun. Negative type prints 120 or 620 film size (specify) 8 for..... **2.50**

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INFRA RED BULBS 12 for.....2.16

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35mm x 100 ft. POSITIVE FILM

Print your own projection slides from your present B&W negs, per roll **1.18**

3 rolls 3.00 — 35¢ post & ins

TWO SECTION CENTERLIFT TRIPOD

Closes to compact 34". Centerlift extends an additional 13". One turn pan/tilt lock. Attractively finished. Worth $20.00.

BRAND-NEW **11.95**

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8 x 10 SW, GL Grades #3 & 4 '53 date—100 sheets **3.29** Add 75¢ post

BROVIRA

11 x 14 Ansco Double weight, Glossy, F1, '53 50 sheets **2.79** Add 75¢ post

8x10 ENLARGING

Single weight, semi-matte Grade #3, '53 100 sheets **2.29** Add 85¢ post

HOME MOVIE SCREENS

Tripod stand—glass beaded surface. Brand-New **6.95**

*30" x 40".....

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**37" x 50".....10.95

**50" x 50".....13.50

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**Shpd Via Xpress

2 x 2 SLIDE COMBO

An all-metal projector, plus 30x40" glass beaded tripod screen, plus metal slide file case.

ALL BRAND-NEW

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300 Watt BLOWER COOLED

SVE model B List 52.50

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FOR EXAKTA, PRAKTICA, CONTAX-D, PENTAGON

Converts your camera into a double extension bellows. Leather bellows, metal parts BRAND-NEW

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Coated. List 18.95

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3½" f4.5 coated enlarging lens.....15.89

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case, used 4.50

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f4.5, 6½" LENS

Automatic operation. Built-in trigger type shutter release. Shutter speeds to 1/500th. Rapid sequence operation on 4 x 5 negative.

Guaranteed **168.00**

Shpg wt 15 lbs

35mm FILM

100 ft. rolls	per roll	3 for
KODAK INFRA RED	2.25	6.50
ANSCO ULTRA SPEED	1.50	4.00
DUPONT SUP #2	1.25	3.00
BACKGROUND X	1.25	3.25
KODAK TRI-X, Safety	2.25	6.50
KODAK PLUS-X	1.50	4.25
KODAK POSITIVE	1.18	3.00
KODAK PANATOMIC X	2.25	5.95
KODAK SUP XX, safety	2.59	5.75
200 ft	**per roll**	**3 for**
DUPONT SUP #1	2.75	7.50
DUPONT SUP #2, '50	2.50	6.50
KODAK SUP XX, '51	2.40	6.50
400 ft.	**per roll**	**3 for**
KODAK ULTRA SPEED	4.95	14.50
DUPONT SUP #2	3.95	11.50
DUPONT SUP #3	3.95	11.50
KODAK PLUS X, '49	6.95	19.50
KODAK SUP XX	6.95	19.50
1000 ft.	**per roll**	**3 for**
KODAK SUP XX, safety	16.50	48.00
DUPONT SUP #2	10.50	30.00
ANSCO SUPREME	16.50	48.00
KODAK ULTRA SPEED	13.50	39.00

BULK FILM LOADER

Load your own cartridges in daylight. Brand-new..... **4.95**

45¢ postage

6 x 30 BINOCULARS

*Plus $1.50 FET

COATED PRISMS

Special . . . not a surplus item. All-metal, light weight. Individual focusing, hard purple coated lenses and prisms. List 44.50. **14.95*** BRAND-NEW

Leather case 4.95 80¢ post & ins

OTHER SPECIALS

6x15 CF ctd.	14.95
6x15 IF ctd.	14.50
6x30 IF, ctd, new	19.95
6x30 IF ctd.	47.50
7x35 CF ctd, new	38.50
7x35 ANCHOR IF ctd.	62.50
7x50 LEADER, IF ctd, new	22.50
8x30 LEADER, IF ctd, new	19.95
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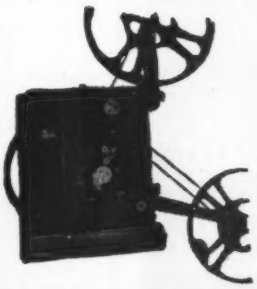
16x50 REGIA, IF ctd, new	47.50
20x50 AURORA, IF ctd, new	54.50

IF—individual focusing
CF—central focusing

Add 10% tax—Leather case 6.95

16mm RCA SOUND PROJECTOR



Here's a professional three case job. One for the amplifier, the projector, and the 12" speaker. Complete with lens and 1000 watt lamp. 1600' reel capacity. Available at this price only because it's SURPLUS used **129.50**

Shpg wt 85 lbs

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1½" f1.4

FOR ALL 8mm CAMERAS

Remember these rave notices in the photo mags—at the cine club? This is the Japanese lens that's making 'em sit up and take notice. 4x faster than f2.5's—Twice as fast as f1.9's. 3x magnification. Specify camera. **25.00** BRAND-NEW

For B&H cameras 27.95
45¢ postage

THRIFTLITE

Complete with battery pack—reflector and flash tube. May be used portable with batteries or on 110-115v AC house current. For X or O delay.

List 79.50

BRAND NEW **39.50**

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35mm EXA

f2.9 coated MERITAR

Fine single lens reflex. With many fine features. Used **49.95**

Case 7.50
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16mm BOLEX

DELUXE

f1.5 lens

USED **239.50**

shpg wt 15 lbs

VIDEON STEREO

Fine stereo camera with matched f3.5 lenses. Built-in flash Sync, used. **39.50**

case 6.50

Add 1.00 post & ins

ROLLEICORD III

Fine twin lens reflex. f3.5 coated Schneider Xenar in Compur-Rapid. Built-in Sync. List 149.50

BRAND-NEW **84.50**

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16"/m x 100 ft.

Eastman Kodak Plus-X. Includes EK processing, ea 6 for 20.50 15¢ ea post **3.95**

16"/m x 50 ft. MAGAZINE MOVIE FILM

3 for 8.25 6 for 16.00

Kodak Sup X or Sup XX. Includes free processing, by Eastman Kodak ea 10¢ ea postage **2.95**

SUPER FINE GRAIN

PANATOMIC-X safety film in 35mm x 100 ft. lengths. 3 for 5.95 35¢ ea post Special **2.25**

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Latest '54 model With 6½" f6.3 lens. Many fine features, including new dome, extra-long bellows focusing.

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Complete U.S. Surplus outfit. With 5½" f4.5 Kodak Anastigmat, Rangefinder, flashgun. **119.50**

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CONTACT PAPER

SIZE	TYPE	CONTRAST	PACK	PRICE	3 for
35mm x 100 ft.	SW, GL	Convirs #2	roll	1.25	3.50
2¼ x 1¾	SW, GL	Auto Velox	gross		1.00
4 x 5	SW, GL	#0, 1, 2, 4	gross		1.50
2¼ x 250 ft.	SW, GL	Direct copy	roll	1.75	4.50
6½ x 250 ft.	SW, SM	Aero #1	roll	1.75	4.50
8 x 10½	LW, SM	#2, '52 date	100	1.25	3.00
9¾ x 250 ft.	SW, SM	#1, Aero	roll	2.50	6.50
10 x 10	LW, SM	#1	gross	1.69	4.55
10 x 10	DW	B-5	250	1.95	5.50
10 x 10	SW, type IX	#184	gross	1.29	3.25
10 x 10	SW, SM, type IX	#3, '52 date	gross	1.69	4.75
10 x 20	SW, SM, type IX	#1, 2, 4, '52 date	100	1.49	4.00
18 x 22	SW, SM, type IX	#1, 2, 3, '52 date	100	2.89	8.00
20 x 24	LW, SM	#1, '52 date	50	2.00	5.75
20 x 20	LW	Ad type, '45	72	2.95	8.75
20 x 24	LW	Ad type, '43	72	2.50	6.50
20 x 24	SW, type IX	#1 & 4	72	2.95	8.75
20" x 30 ft.	SW, GL	#1, 2, 3	roll	2.75	7.95
20" x 30 ft.	LW	Ad type, A-2	roll	2.75	7.95
20 x 24	SW, type IX	#1, 2, 3, 4, '52 date	50	3.50	9.50

AERIAL FILM

fresh surplus

5¼" x 20' Kodak Sup XX	7.31	2.95
5¼" x 56' Sup XX or Tri-X		4.50
7" x 56' Sup XX	8.39	
9½" x 75' Sup XX	9.50	
9½" x 200' Sup XX, Ansco SSS		19.50
9½" x 390' Sup XX '52		85.00

Film & paper outdated. Surplus and guaranteed good. Prices F.O.B. N.Y. Minimum order 2.50. Include postage. COD's with 25% deposit.

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PERFECT COLOR OR BLACK & WHITE EXPOSURES

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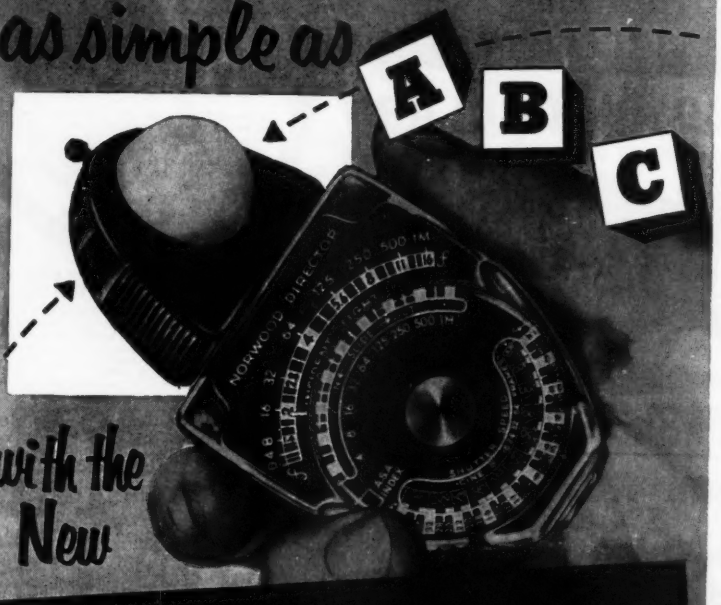


with the New

NORWOOD

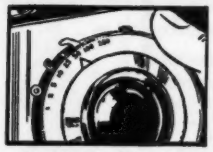
DIRECTOR *Color-Matic*

INCIDENT LIGHT EXPOSURE METER

The Only Meter with PERFECT COLOR CONTROL for Simplified Direct Reading When Taking Color Pictures

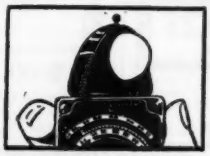
COLOR-MATIC Control provides the simplest, most accurate way of taking color pictures ever devised. No other meter can match the NORWOOD DIRECTOR for versatility — for color, black-and-white, stereo, still, movie. In addition to COLOR-MATIC Control, the new model features a new dial with larger, easier-to-read numbers. Of course, the PHOTOSPHERE and other famous features have been retained. And still only $32.95, with Photosphere, Photodisk, Photogrid and COLOR-MATIC Control.

"The Standard Of The Studios"



With COLOR-MATIC Control you set the camera at 1/50th second

A



You point the Photosphere at the camera position

B

The needle indicates the proper "f" stop for perfect color exposure

C

. . . And for Better Flash Pictures!

NORWOOD *Flashrite*, the world's only automatic exposure meter for flash photography $11.95

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NEW PRODUCTS

(*Continued from page 26*)

treme closeup. The Adjustamount is said to give precision vertical and lateral alignment of stereo pairs.

Price, for 18 mounts, $4.25. For additional information, write:
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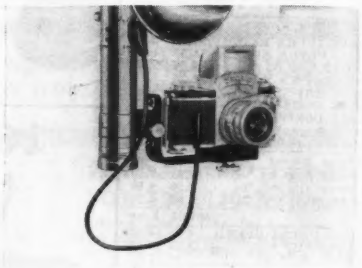
Heiland Flash for Exakta

A specially designed mounting bracket for use with the Exakta VX is featured in the new model SCE-VX Synchro-Custom flash unit. Taking midget flash bulbs, the unit permits quick removal of the battery case for



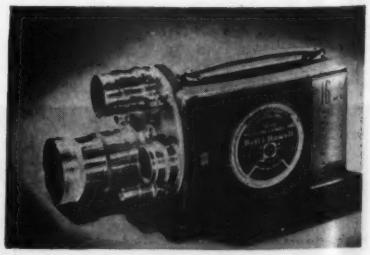
off-the-camera flash work. In addition to a two-cell size D battery case of tooled brass with a polished chrome finish, there is a Heiland 45A Flex-Focus reflector which permits varying the spread of light for different distances and special effects.

Interchangeability is also featured in the new Heiland unit—by changing brackets and cords, it may be used on several other cameras as well. Price, $21.95. For more information, write:
HEILAND RESEARCH CORP.
130 E. FIFTH AVE., DENVER, COLO.

Bell & Howell 200-TA Automaster

Featuring magazine loading, the new 16mm Bell & Howell 200-TA Automaster is similar in design—except for the turret—to the 200 Auto Load and 200-T Twin Auto Load 16mm cameras. The 200-TA Automaster, with a three-lens turret, has three viewfinders, each of which works in conjunction with its respective lens (*see cut, below*).

The manufacturer states that the lenses can be switched speedily from one to another in the middle of action. The camera has five film speeds: 16, 24, 32, 48, and 64 frames per second—



as well as three starting buttons for normal, continuous run, and single frame exposure. Exposed footage is read directly from the film magazine dial through a window in the center of the exposure guide. Price, with a one inch f/2.5 lens, $264.95. The 200-TA Automaster may also be purchased with an f/1.9 or f/1.4 lens. Wide angle and telephoto lenses are available. For additional information, write:
BELL & HOWELL
7100 McCORMICK RD., CHICAGO 45, ILL.

New Lens for Praktica, Contax

Imported from Japan, a new 105mm f/4.5 lens currently is available for the Praktica and Contax S, D, and Da. The lens is made in a regular barrel, features click stops, and is finished in satin chrome on brass. Of interest to Praktica owners, the front elements of the lens can be unscrewed to permit their use on the Bellowscope. Price, complete with focusing mount, $44.95. For additional information, write:
INTERSTATE PHOTO SUPPLY CORP.
28 W. 22ND ST., NEW YORK 10, N. Y.

Axion Editing Viewer for 8mm

Called the Axion, this new editing viewer for 8mm movies is said to be a very simple unit which eliminates complicated film threading. Its four power lens, recessed into the eyepiece, is provided with anti-glare rings.

When film runs through the Axion, every frame stops briefly at a certain point, whether going in a backward or forward direction, to give the viewer an impression of movie action visually similar to what he would see in actual film projection.

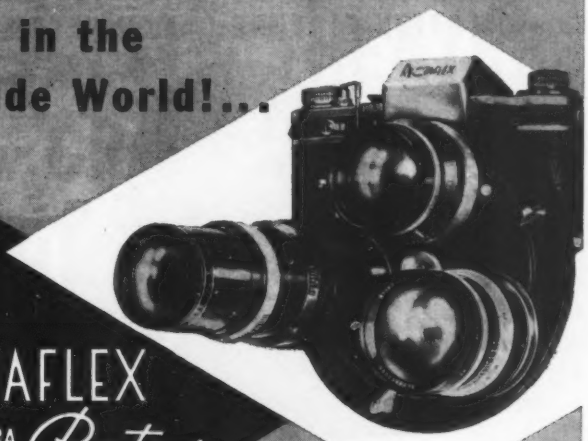
The Axion is convection cooled, and may be easily mounted on the editing board by means of counter-sunk screw holes. Price, $12.95. For additional information, write:
HEARD-PACIFIC CO.
116 NATOMA ST.
SAN FRANCISCO 5, CALIF.

Super Technika Has New Lens

The Linhof 4 x 5 Super Technika is now available with an f/2.8 lens. It's a 150mm Schneider Xenotar lens, mounted in a Compur shutter and coupled to the multifocus rangefinder which accommodates lenses of various

(*Continued on page 32*)

The *Only* Camera of its Kind in the Wide World!...



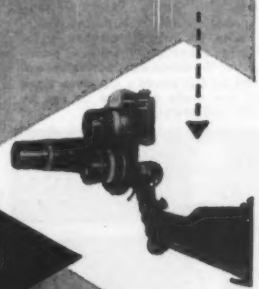
THE RECTAFLEX 35mm CAMERA with *Rotor* 3-LENS TURRET

GIVES to STILL Camera USERS the Adaptability and Versatility of the MORE EXPENSIVE MOTION PICTURE CAMERAS!

The Rectaflex Rotor is the most advanced 35mm camera ever designed and offered to the world. For the first time ever a still camera has been developed featuring the important advantages found only in Professional Motion Picture and T.V. cameras, and the more costly sub-standard movie-cameras. The RECTAFLEX ROTOR embodies a three lens revolving turret. Thus it carries three lenses simultaneously; any one of them instantly available for use. And whichever lens is brought into use, the exact image formed by that lens is viewed on the large ground glass for accurate focusing and composition. This focusing screen is the largest ever offered on any 35mm reflex camera. The RECTAFLEX ROTOR has retained all of the features which have made the single lens RECTAFLEX one of the TRULY GREAT 35mm CAMERAS of OUR TIME. These include:

• Eye-level groundglass focusing, full size bright image 24 x 36mm. • Built-in rangefinder for critical focus control. • Shutter speeds from 1 second to 1/1300 second, all selected on one dial. • Synchronizes any flash bulb. • Synchronized AT ALL SPEEDS and for Strobe. • Interchangeable lenses, helical focusing. • Accessory lenses available from 35mm to 600mm, all coated. • Focus at any time — not necessary to cock shutter to view scene on groundglass. • Built-in depth of field scale always visible. • Built-in ASA speed indicator for film in use. • Satin chrome trim, genuine leather covering, fully opening back, heavily knurled knobs for easy gripping. Uses standard 35mm cartridges — black & white or color, 20 or 36 exposures. • Complete accessory line for special uses, medical, scientific, industrial, etc.

RECTAFLEX ROTOR complete with Angenieux 50mm F1.8 Lens, Pistol Grip and Interchangeable Rifle Stock $565.00
Angenieux 28mm F3.5 ..... 120.00
Angenieux 35mm F2.5 ..... 99.50
Angenieux 90mm F2.5 ..... 84.00
Angenieux 135mm F3.5 ..... 75.50
All Prices include Tax — *Literature on Request*

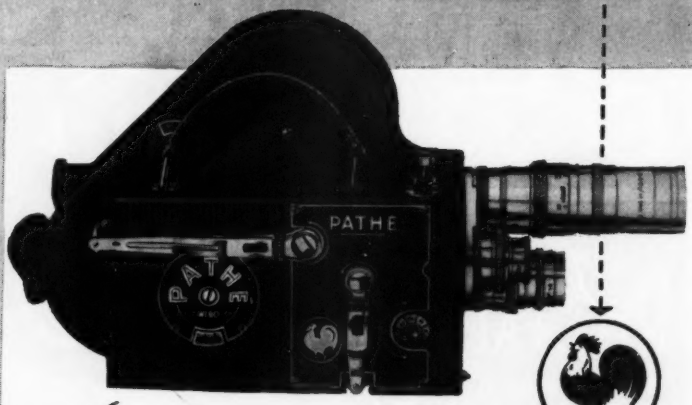


Plus JEWELLED SHUTTER TIMING MECHANISM

Chronometer accuracy achieved through use of non-corrosive Gold Plated parts, and highly polished Jewel Bearings

DIRECTOR PRODUCTS *Corporation*
570 Fifth Avenue, New York 36, N. Y.

THE ONLY 16mm EYE-LEVEL REFLEX MOTION PICTURE CAMERA AVAILABLE



Pathé DIRECTOR

What the motion picture world has adopted as an absolute must; what still manufacturers have recognized as an important advantage; is now available in a motion picture camera designed expressly for 16mm professionals and serious amateurs.

You see the subject exactly as it is being photographed. You see it through the very lens in use. Parallax is entirely eliminated. You compose more easily; you frame accurately; and you focus sharply, even during the actual shooting of the scene. This cannot be done with any other existing 16mm movie camera on the market today.

EYE-LEVEL REFLEX FOCUS

A feature formerly restricted only to the professional cinematographers now available in the Pathé "16". You sight directly through the lens in use *while it is in use!* You can follow focus—you see when the subject moves out of the depth of field — you can achieve perfect composition — from titles to landscapes you know the exact limits of your field. Now no more out-of-focus pictures . . . no more chopped heads . . . no necessity for parallax correction—*there is no parallax.* All the advantages heretofore enjoyed by Hollywood's top cameramen are now made available to you by Pathé engineering.

In addition to the exclusive eye-level reflex focus system, the Pathé 16 offers you these professional features:

- Tri-lens Revolving Turret
- Variable Shutter for Wipes, Fades and Lap Dissolves
- Powerful Spring Wind Motor Runs 25 Feet of Film on One Winding
- Built-in Hand Crank for Manual Forward and Reverse Action
- Single Frame Device
- Accurate Frame Counter . . . Adds and Subtracts
- Automatic Footage Counter
- Vari-View Optical Viewfinder
- Weighs Less than 5 Pounds . . . Lightest in Its Class
- Accepts Single Perforated Sound Film
- No parallax—no guesswork—no more out-of-focus pictures—no more unexpected cropping

Priced at $450.00 less lens. No excise tax.

At your favorite camera store, or write for free folder. Dept. MP-6

DIRECTOR PRODUCTS Corporation

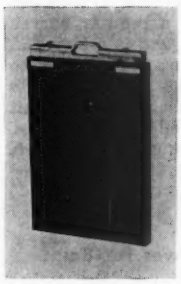
570 Fifth Avenue, New York 36, N. Y.

NEW PRODUCTS

(*Continued from page 31*)

focal lengths. In other respects the Super Technika remains the same. Price, complete, $599.25. Present Super Technika owners may have the new f/2.8 lens installed and coupled to their cameras at a cost of $269.50 plus installation charges. For additional information, write:
KLING PHOTO CORP.
235 FOURTH AVE., NEW YORK 3, N. Y.

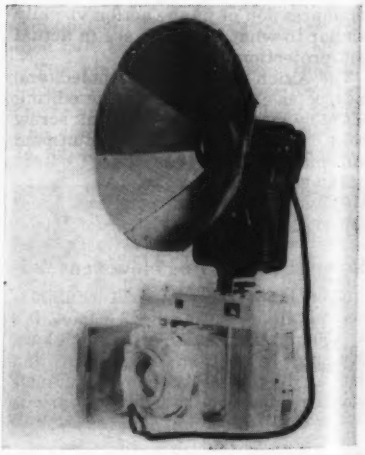
Fidelity 4 x 5 Cut Film Holder



The new Fidelity Custom cut film holder features lightweight construction and slimmer size than previous Fidelity holders. It contains no wooden parts, but is made of a cast aluminum frame which is covered with a durable material said to be similar to hard rubber. (The rigid metal frame is claimed to keep film flat at all times.) The outer material will neither peel nor wear off, for it is black throughout rather than black-coated. Opaque to all wave lengths of light, including ultra-violet and infra-red, the holder is non-static, will not attract dust or lint, says the manufacturer. Price, per holder, $4.15. For additional information, write:
FIDELITY MFG. CO.
5147 W. JEFFERSON BLVD.
LOS ANGELES 16, CALIF.

Walz B-C Pocket Flash

Compact and lightweight (6 oz.), the new Walz B-C Pocket Flash unit features an adjustable folding reflector for broad or spot beam lighting, built-in test light, bulb ejector, and universal shoe adaptor. The unit, designed for bayonet base flash bulbs, is said to be easy to carry, store, and use. A



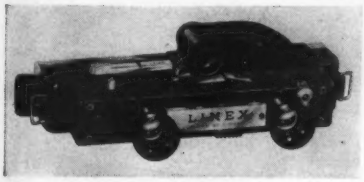
carrying case with belt loop, as well as a 22½ volt "B" battery come with the Walz Pocket Flash, and a folding bracket and interchangeable connectors are available accessories. Price, $13.95. For more information, write:
COAST MERCHANDISE CO.
821 MARKET ST., SAN FRANCISCO, CAL.

Du Pont Superior Press Sheet Film

Du Pont Superior Press is a new extremely fast, all purpose sheet film. It has exposure indexes of 200 daylight, and 160 tungsten. The new film has a high red sensitivity, and is said to be capable of being exposed at effective speed indexes of more than 1,000, if processing is carried out in modified developers. Also claimed for the new film are a wider tone scale and increased exposure-development latitude over previous films. It is available at regular prices, in standard sheet film sizes. For additional information write:
E. I. DU PONT DE NEMOURS & CO.
WILMINGTON 98, DELAWARE

Linex Stereo Camera Outfit

The new easy-to-use Linex stereo camera comes in an economy-priced outfit containing practically everything needed for shooting and viewing stereo. Included are the camera with carrying strap, carrying pouch, battery illuminated slide viewer, magazine of color film, slide file container, and instruction booklet.



The camera takes eight stereo pairs .54 x .59 in. per special Linex magazine (available only with color film). It has fixed focus, coated 32mm, f/6.1 lenses, and a sync shutter with a speed of 1/50 sec. Other features include: built-in lens sun shields, two-aperture setting for lens, tripod socket, and special viewfinder. This last feature incorporates a diaphragm which makes the viewfinder inoperative if the film magazine is in its closed position. The camera body is of metal, with Bonderized and black crystalline finish. The quick-loading special Linex magazine features a safety interlock which prevents accidental opening. It is loaded at the Linex plant with 16mm color film fitted with plastic tabs for positioning the frames for viewing. After exposure, the film magazine must be returned to Linex-designated laboratories for processing, which is included in the price of the film. The finished transparencies are returned to the user by prepaid first class mail.

Price of outfit, $44.50; accessory flash unit, less batteries, $6.50; viewer

(*Continued on page 36*)

YOUR TABLE TOP IS YOUR HOME MOVIE THEATRE

with New CRAIG Projecto-Editor

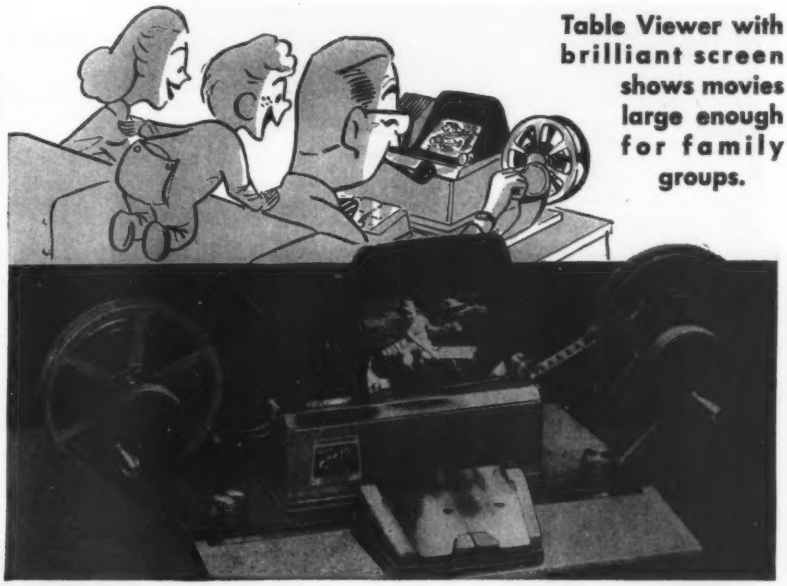


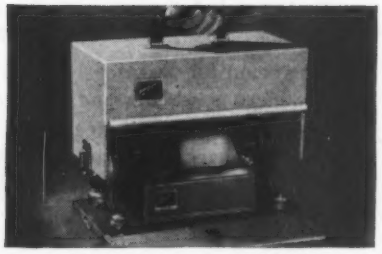
Table Viewer with brilliant screen shows movies large enough for family groups.

Ready-to-use Editing Equipment gives quick way to cut out poor sections — repair film — arrange movies in story-telling sequence.

THINK OF THE FUN — and convenience — of being able to set up a complete home movie theatre on a table top! And in only 60 seconds. The new Craig Projecto-Editor gives you two units for the price of one. A table viewer with large (3¼ x 4¼ inches) brilliant screen. A complete editing outfit.

Look at all the fascinating things you can do. Show action movies without darkening the room. Create slow and fast motion effects simply by varying the speed of the take-up reel. Give your audience surprise laughs by running certain sections in reverse. Re-run scenes without waiting until you get to the end of the reel. Stop film to examine individual frames — with complete safety to film.

Give your home movies a "Hollywood touch" with a Craig Projecto-Editor. Built-in frame marker, splicer and film cement make it easy to cut out not-so-good sections — balance long shots with close-ups — and arrange movies of your family's activities, vacations, etc. in story telling sequence. ©1954, The Kalart Co.



Easy to Carry — Easy to Store — Complete unit folds into smart carrying case no larger than a table radio (7¼ x 7¾ x 13½ inches). Weighs under 10 pounds.

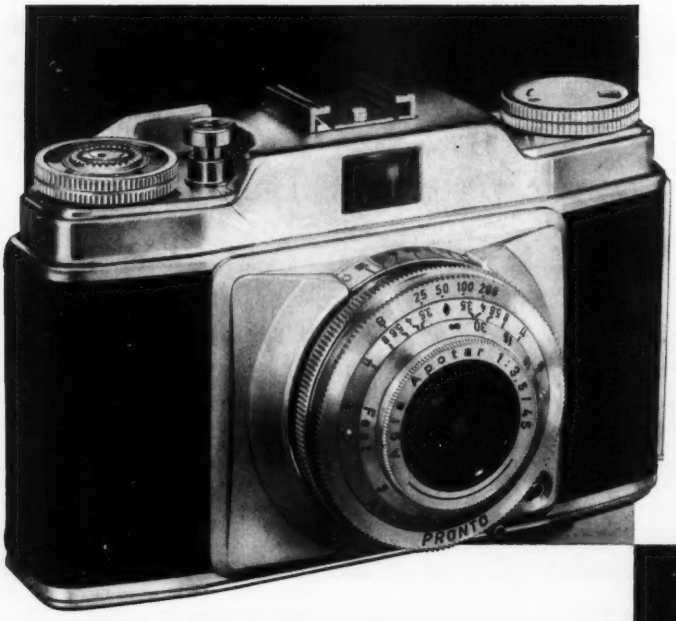
Models for 8 mm. or 16 mm. complete with carrying case — only $79.50.

FREE Illustrated brochure on the new Craig Projecto-Editor. Mail coupon to Kalart, Plainville, Conn., Dept. C-6. Print name and address

Dealer's name.....

CRAIG DIVISION OF KALART

Now! An ANSCO CAMERA and every



New! The 35mm ANSCO MEMAR

A Real Precision-Built Miniature . . . for only $39.50!

You've never seen a camera of such fine quality for anywhere near this modest price! The all-new Ansco Memar has a fine f3.5 Agfa anastigmat lens that puts real crispness and brilliance into color slides and black-and-white negatives. Its new thumb lever rapid film advance transports the film, sets the shutter, picture counter and double exposure prevention in one quick operation. Accurate flash shutter with speeds to 1/200-second. The sturdy, all-metal body is covered with black grained material. Brightwork has satin finish. Be *sure* to see the Memar . . . it's an amazing value at **$39.50**

NEW! THE ANSCO SUPER SPEEDEX

World's only fully automatic loading folding camera . . . for only $119.50!

This beautiful, luxuriously made folding camera introduces a new high standard of convenience and precision to personal photography. Just load the film, close the back and turn the knob. Automatic film metering gives you 12 accurately spaced 2¼x2¼" pictures on a standard eight exposure roll—pictures of unsurpassed clarity and technical excellence, thanks to the highly corrected f3.5 Agfa Solinar lens and super-accurate Synchro-Compur shutter. Super Speedex offers quick accurate coupled-rangefinder focusing. It is a complement to the highest photographic ability—a camera you'll never outgrow! **$119.50**

There's a handsome, reasonably-priced top-grain

BE SURE TO SEE THESE GREAT ANSCO CAMERA

People Who *Know* Buy Ansco

VALUE for every taste... budget!

New! The 35mm ANSCO SUPER REGENT

A Fine Coupled Rangefinder Miniature . . . for only $87.50!

This amazing precision-built miniature brings you the kind of quality construction and performance you wouldn't expect to find in any camera selling for less than a hundred dollars! The f3.5 Agfa Solinar anastigmat lens makes beautiful color slides and black-and-white negatives. The 1/500-second Synchro-Compur shutter is M-X synchronized for all flash at all speeds. Focusing is quick and sure with the wide-base coincidence type lens coupled rangefinder. It's an outstanding value at only.....**$87.50**

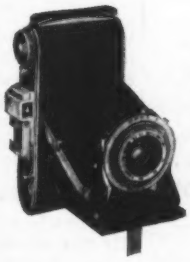
Familiar ANSCO Favorites { *Every one a bargain... Every one a beauty!*

The ANSCO KAROMAT. The finest folding 35mm camera made! Its exclusive, precision-built features include an easier-to-use brilliant split-image coupled rangefinder, finger-tip rapid film advance that re-sets the shutter, velvet-smooth shutter release action. Now available with a choice of two excellent lenses in 1/500 M-X Synchro-Compur shutters. NEW LOW PRICES:
With hard-coated f2.0 anastigmat, **$125.00**
With hard-coated f2.8 anastigmat, **$112.50**

The SPEEDEX SPECIAL "R". This compact, 2¼x2¼" folding camera has an independent rangefinder built into the viewfinder. You simply read the rangefinder dial, and set the lens to match, and you're *sure* of accurate focus! Equipped with fine Agfa Apotar f4.5 lens in 1/300-second M-X flash shutter. A rare value at.....**$55.00**

The SPEEDEX SPECIAL. Same general specifications as the Speedex Special "R," but with built-in rangefinder feature. Has double-exposure prevention and depth-of-field dial. Really special at..... **$47.50**

The SPEEDEX f4.5. Similar to Speedex Special, but without double-exposure prevention. Has f4.5 Agnar lens in 1/200-second Vario flash shutter. Only.....**$29.50**



The ANSCO VIKING f4.5. This fine folding camera makes album-size 2¼x3¼" pictures on 120 size color or black-and-white film. Has excellent f4.5 hard-coated Agfa anastigmat lens, accurate 1/200-second flash shutter, optical viewfinder and body shutter release. Has sturdy, all-metal body with satin finish trimwork. An outstanding value at..... **$44.50**

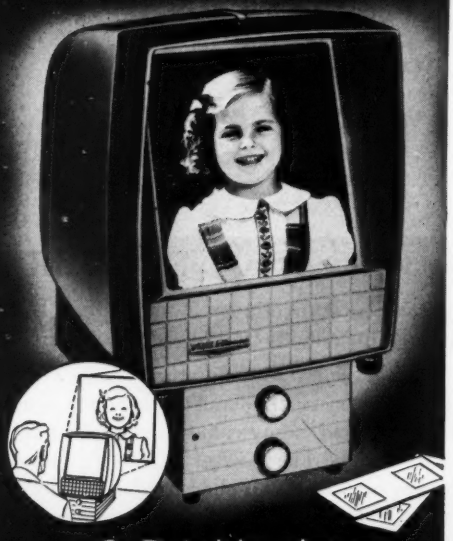
The ANSCO VIKING f6.3. The same fine camera as above, but equipped with color-corrected, hard-coated Agfa f6.3 lens in 1/200-second flash shutter. There is nothing near it in value for only..... **$32.75**

cowhide case for each of these ANSCO CAMERAS!

VALUES AT PHOTO SHOPS EVERYWHERE!

ANSCO Binghamton, N. Y. A Division of General Aniline & Film Corporation. *"From Research to Reality."*

TDC Stereo Project-Or-View



. . . a 3-D table viewer and projector all in one!

See your 3-D slides, giant-size

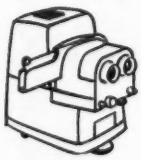
Your stereo slides take on new 3-D beauty and importance either way you use the new TDC Stereo Project-Or-View.

For small audiences, you see a king-size picture directly on the 8 x 9" black viewing glass. Or for a full-size 3-D screen show, your Project-Or-View converts instantly into a projector.

It's easy to run, and the results are spectacular—thanks to twin 3" f/2.8 coated anastigmat lenses, two 300-watt lamps, twin polarizing filters and condensing systems. Adapts for regular 2 x 2" (non-stereo) slides, too.

A new high in 3-D showmanship . . .

$149.50*



For big-screen projection—

TDC STEREO VIVID

This is the powerful 3-D projector that takes twin 500-watt or larger lamps.

$175.00*

COMING SOON—A tray-loading Selectron Stereo changer—for both the Project-Or-View and the Stereo-Vivid—to select, show and refile stereo slides without ever touching by hand.

**Prices include Fed. Tax, are subject to change without notice.*

THREE DIMENSION COMPANY
3512 N. Kostner, Chicago 41, Ill.
a division of BELL & HOWELL

NEW PRODUCTS

(*Continued from page 33*)

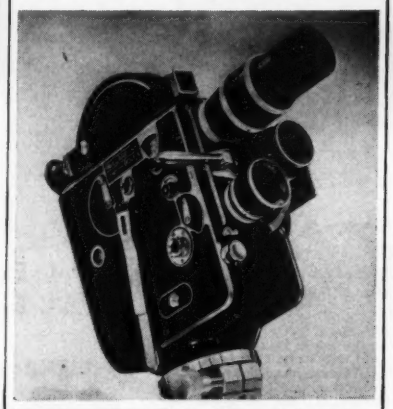
separately, less batteries, $7.50; color film magazine, including two slide holders and two titling strips, $1.25. For more information write:
LINEX CORPORATION
15 E. 26 ST., NEW YORK 10, N. Y.

Berthiot Telephoto Lens for 16mm

Designed to fit many 16mm motion picture cameras, the new Berthiot three inch f/3.5 telephoto lens, with a C mount, features focusing from 3½ feet to infinity. Diaphragm stops are from f/3.5 to f/22. The lens has click-stops. It is priced at $43.50. For additional information, write:
CAMERA SPECIALTY CO.
705 BRONX RIVER RD., BRONXVILLE, N. Y.

New Bolex 16mm Movie Camera

A three lens turret which locks in three positions is featured by the new Bolex H-16 Supreme 16mm movie camera. Other features include: built-in turret lever for rapid turning of the



turret, and built-in filter slot. Price, including 6 filter holders and 4 gelatin filters: with one lens, from $394. For more information write:
PAILLARD PRODUCTS, INC.
100 SIXTH AVE., NEW YORK 13, N. Y.

Kodak Pocket Viewer

A handy new pocket viewer which fits into a vest pocket or pocket book is designed for viewing by available light. It has a polished optical glass lens that gives 4X magnification. The viewer measures 2 1/32 x 2⅞ x 2¼ in., and accommodates 2 x 2 cardboard and glass mounted slides. It's made of black and gray plastic. Price, $1.95. For more information, write:
EASTMAN KODAK CO.
343 STATE ST., ROCHESTER 4, N.Y.

New Rolleiflash for 3.5 and 2.8

Based on the original American Flashflex design, the new B-C Rolleiflash is now being made for Rolleiflex models 3.5 and 2.8, as well as the Rolleicord model 3.5. The Rolleiflash fits into the upper bayonet ring of the

TDC Stereotone

the portable tape recorder with Concert Quality

Now "take pictures" of what you hear, as easily as photos of what you see . . .

Here's the *only* portable tape recorder with a big, 10" "console-type" speaker—and *accurate* range from 50 to 10,000 cycles—to give true high-fidelity sound. Easy to carry anywhere, it's the first popular-priced unit designed for amateur use and professional results! **$229.50***

2-Way Speaker
The panel with the full 10" circular speaker may be either closed or swung upward, to project powerful high-fidelity sound to front or rear.

Selectric Controls
Six self-restoring, interlocked push-buttons for easy, trouble-free switching. Choice of two speeds 3¾ and 7½ ips. Accepts instant remote on-off accessory.

Precision Action
Tape-position indicator gives quick program reference. Two neon "beacons" give proper recording level. Electrical braking prevents spilling or damaging tape. Fast forward and rewind.

Self-Contained
Sturdy luggage-type case of lightweight aluminum contains entire unit and accessories. Carries with tape in instant operating position. Slide-away cover is self-storing.

**Prices and specifications subject to change without notice.*

THREE DIMENSION COMPANY
3512 N. Kostner, Chicago 41, Ill.
a division of BELL & HOWELL

camera, and is fitted with a spring shock-proof mount. The unit is designed for use with bayonet base bulbs, and features a pebble finished reflector which is detachable for off-the-camera work. Enough cord is supplied to permit using the unit at arm's length. Extension cords, however, are available, and a built-in reel enables winding up excess cord.

Also featured in the Rolleiflash is a built-in test lamp and hand flashing switch. Made in Western Germany. Price, including a carrying case, for either model of the Rolleiflex, or Rolleicord, $29.95. A Rolleiflash extension unit is available at $14.95. For additional information, write:
BURLEIGH BROOKS, INC.
10 W. 46TH ST., NEW YORK 36, N. Y.

New Kodak Stereo Camera

Simplicity and ease of operation are features of the new Kodak 23 x 24mm stereo camera. It has matched 35mm, f/3.5 Kodak Anaston lenses, and a sync shutter with four speeds to 1/200 sec., plus B. After the shutter speed is selected, an exposure selector indicates the proper lens opening when set for prevailing light conditions. Focusing is simplified by a distance

indicator which is set for close-ups, groups, or scenes.

Also featured are: spirit level built into viewfinder, automatic shutter setting as film is wound, double exposure prevention, automatic exposure counter, film type indicator, and built-in depth of field scale. The unit comes in two-tone brown with bright metal

(Continued on page 38)

All of the fun of perfect projection . . . None of the work of handling slides

Here's how to get the most fun out of your own slide shows: Relax—while your TDC projector with its Selectron slide changer selects, projects and refiles your slides.

You never have to pick up or handle a single slide. Yet you have complete control over choice and sequence.

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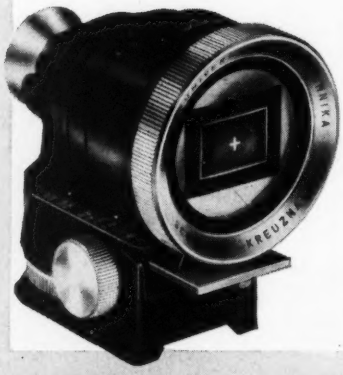

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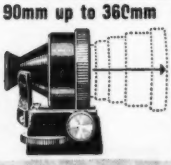
90mm up to 360mm



The Multifocus Viewfinder is actually a variable magnification telescope. It matches the angle of the lens, not by masking the field, but by varying the magnification of the image.

*Mounting Clip, $3.00

At Franchised Linhof Dealers, or write to:

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7303 Melrose Avenue, Los Angeles 46, Cal.

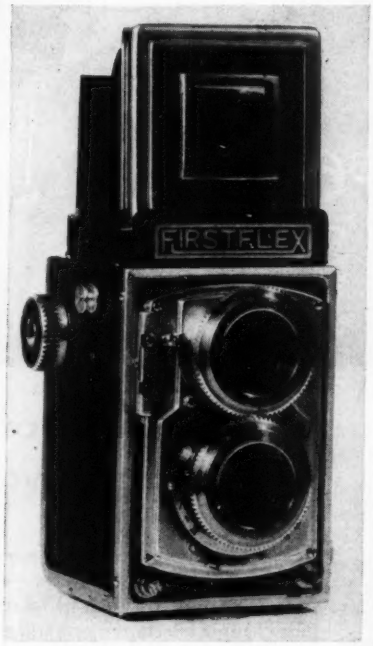
NEW PRODUCTS

(*Continued from page 37*)

trim. Also available are two Kodaslide stereo viewers, the 110-volt Model II and the battery illuminated Model I. Prices to be announced. For additional information write:
EASTMAN KODAK CO.
343 STATE ST., ROCHESTER 4, N. Y.

Firstflex IIIA Twin Lens Reflex

An optical type eye level finder and a built-in magnifier are featured by the new Firstflex IIIA twin lens reflex camera. It takes 12 pictures 2¼ x

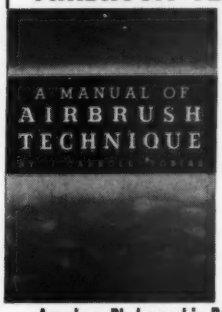


2¼ on 120 film. Made in Japan, the new unit has 80mm, f/3.5 lenses, and a sync shutter with speeds to 1/500 sec., plus B. Other features include: Built-in self timer, and cable release socket. Price, including leather eveready case, $65. For additional information write:
TERGO IMPORTS
P. O. BOX 12462, DEPT. M-14
LOS ANGELES 64, CALIF.

A change in price is announced for the Hico-Lite electronic flash unit (*see* MODERN, *March, page 122*). The new price is now $109.50 instead of $99.95. For more information about the Hico-Lite, write: *Photronics Div., Hauman Instruments Co., 70 Coolidge Hill Rd., Watertown 72, Mass.*

Editors Note: Because the recent drop in excise taxes caught us in mid-issue, prices in "New Products" this month reflect the old figures before reduction. For the new listings, contact your local photo dealer or the manufacturer or distributor of the product.

A MANUAL OF AIRBRUSH TECHNIQUE



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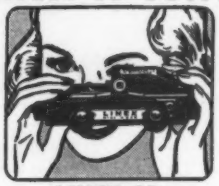

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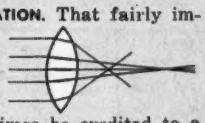
diseases of the common lens...

Coma, Astigmatism, Aberration...

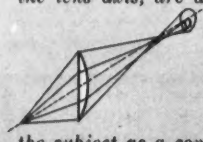
Imagine a simple sphere of glass, infinitely delicate as the human eye itself. That is the basic camera lens! Like the eye, a lens often requires correction to treat certain inherent defects. Unlike the eye, however, these ailments are treated in the lens *during* its manufacture, rather than after. *The lens you purchase cannot be further corrected.* In that lies an important moral, because the picture you take, regardless of the perfection of your equipment, can be no better than the lens you use!

Obviously, this is a taboo subject with most lens-makers. They either prefer to ignore it, or else hide it amidst a confusion of technical jargon. Remember, *any* lens will form an image, even the famous "milk-bottle" lens experimentally produced about a year ago. But . . . this image will have serious defects (or aberrations, in fancy language) unless the lens-maker eliminates or reduces it through his mastery of the science of optics. Now let's see what some of the more common lens ailments are about.

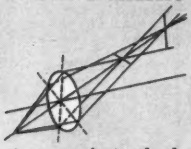
SPHERICAL ABERRATION. That fairly imperceptible but annoying hazy quality your pictures have been suffering from can sometimes be credited to a lens suffering from this condition. And it's simply a matter of the light rays passing through the center portion of the lens *not converging* at the same point as the rays passing through the outer edges. Poorly made lenses of fast speed are generally afflicted with this condition.



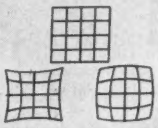
COMA. *Similar to "spherical aberration", but only rays that hit your lens at an angle, rather than parallel to the lens axis, are affected. Here, the rays passing through the center area and those passing through the outer edges of the lens meet to show a point in the subject as a comet-like blur.*



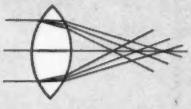
ASTIGMATISM. This is a sort of two-way distortion, where a single point in the subject appears as two short lines, at different distances and perpendicular to each other. The distance between the lines is a measure of the degree of "astigmatism" your lens suffers from. This condition, like "coma", occurs only with light rays that pass through the lens at an angle to the lens axis. A characteristic of the lens without a pedigree!



DISTORTION. *Here pictures take on a "Lost Weekend" quality. A straight line in the subject appears as a curved line, increasingly curved the further away it is from the center of the image.*

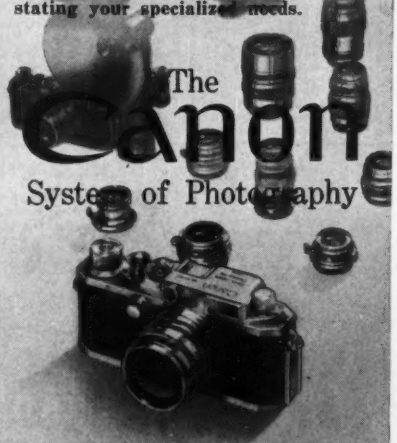


CHROMATIC ABERRATION. As you know, a lens bends (or refracts) a ray of light at a certain angle, depending on the color of the light. A blue ray bends at a greater angle than a red ray. Therefore, a piece of glass masquerading as a lens produces a series of closely spaced colored images, which appear as a colored blur. To combat this, the superior quality lens combines elements of different kinds of glass . . . the combination of which corrects the refractions so that the colored images merge sharply, without any shift of position.



There is no known cure for the "sick" lens. You *must* avoid the risk of buying lenses of uncertain origin! Canon lenses, an important component of *The Canon System of Photography*, are celebrated the world-over for their unvarying degree of excellence.

Whether you graduate to a Canon camera soon, or wish to use the finest available accessories with your present Canon-type "35", check the Canon System! At your dealer, or write to us stating your specialized needs.



This is the first of a series of articles describing, in everyday language, the technical aspects of photography . . . and designed to be your yardstick of quality for photographic equipment. Presented by Canon, the name that stands the test!

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LAST WORD

(*Continued from page 12*)

including two reversal films that can be home-processed (three if you count the small quantity of sheet Ektachrome sometimes available). We also have three negative-positive films for making color prints. Processing kits are available to develop all the negative-positive films and also to make paper prints from them quite cheaply.

Movie film and cameras offer plenty of variety and we have an advantage over here in the 9.5 gauge in addition to 8mm and 16mm. The film is cheaper than 16mm and cameras and projectors are generally easier to handle. Incidentally, it may interest American movie-makers to know that 9.5mm was a well-established amateur gauge long before 16mm or 8mm were ever heard of.

Color movie film is very much dearer here, though, especially in 9.5mm where Kodachrome costs over £5 ($14) for 100 feet, and has to be sent to France for processing, taking several weeks before it is returned. That's one reason why the vast majority of amateur movies in this country are filmed in black-and-white instead.

But there's one thing you beat us on any day, and that's your photo magazines. How I wish ours had such nice bright covers, and so many good color reproductions inside. And as for those adverts—but this is where I came in, I think.

Havant, Hants, England

Donald Jeater

• *If you're going abroad on your vacation this year it's wise to know the customs rules for each country you may visit. You'll find them on page 62 of this issue along with information on availability of American film, and regulations on what not to shoot abroad. —Ed.*

Kudos

Sirs:

The April issue of MODERN PHOTOGRAPHY has just been placed on my desk and this note is to tell you that I am delighted with it.

This issue is one of the best balanced books you have ever turned out. The pictures are "different"—they are terrific. There is something to interest the pro, the advanced amateur, and the novice. The reproductions leave little to be desired and the articles are interesting, informative, easy to read and understand, and the editing is swell.

I especially was intrigued with your opening color picture by Burt Owen, titled *Rose*, and Peter Gowland's color shot of a ballet dancer's legs was both imaginative and highly creative. I certainly enjoyed going through this book. Congratulations.

Morris Gordon
Chief Photographer
Western Electric Co.
New York City, N. Y.

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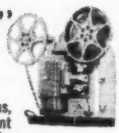
341.70 Monthly payment **34.17**

Bell & Howell Model 221 8mm "MONTEREY" PROJECTOR



500 watt, f1.6 coated lens, 400 ft. capacity, constant speed, blower cooled, mfg. life-time guarantee, aluminum alloy case.

114.95 Monthly payment **11.50**

35mm CONTAX IIa

With ctd. Sonnar f2, cpld. Range Finder, interchangeable lenses, internal synchro., self timer, 1 sec. to 1/1250, double exposure prevention

353.00 Monthly payment **35.30**

8mm MOVIE CAMERAS

		You Pay Each Month
Kodak Reliant f1.9	110.00	11.00
Cine Kodak Mag. 8, f1.9	160.00	16.00
Bell & Howell 134V, f1.9	119.95	12.00
B & H 172B, Mag. f1.9	164.95	16.50
B & H 172C, trt. Mag. f1.9	189.95	19.00
De Jur Citation, f1.9	102.50	10.25
De Jur Embassy Mag. f2.5	106.95	10.70
De Jur Embassy Mag. f1.9	131.95	13.20
De Jur Embassy trt. Mag. f2.5	131.95	13.20
Revere Ranger f2.5	74.50	7.45
Revere Ranger f1.9	99.50	9.95
Revere 83, f1.9	122.50	12.25
Revere 84 trt. f2.8	122.50	12.25
Revere 89 trt. f1.9	147.50	14.75
Revere 40 Magazine f2.5	99.50	9.95
Revere 41 Magazine f1.9	124.50	12.45
Keystone K32 Olympic f2.5	79.95	8.00
Keystone K32 Olympic f1.9	104.95	10.50
Keystone K41 Mag. f1.9	114.50	11.45
Keystone K45 Mag. Trt. f2.5	129.50	12.95
Keystone K45 Mag. Trt. f1.9	154.50	15.45
Bolex L8 f2.8 Fixed Focus	97.00	9.70
Bolex H8 Leader Trt. Lytar f1.9	291.50	29.15
Bolex B8 2 Lens Trt. w/f1.9	169.50	16.95

16mm MOVIE CAMERAS

Kodak Royal Mag. f1.9	176.25	17.63
Bell & Howell 200 Mag f1.9	199.95	20.00
Bell & Howell 200T Trt. Mag. f1.9	244.95	24.50
Bell & Howell 70DL Trt. f1.9	365.50	36.55
Bolex H16 De Luxe Switar f1.4	496.50	49.65
Bolex H16 De Luxe Switar f1.5	440.00	44.00
Bolex H16 Leader Pizar f1.9	309.00	30.90
Bolex H16 Leader Lytar f1.9	269.50	26.95
Keystone A9 f1.9	129.50	12.95
Keystone K50 Mag. f2.5	149.50	14.95
Keystone K50 Mag. f1.9	179.50	17.95

PRESS CAMERAS

2¼x3¼ Linhof, 3 lens outfit, cpld. RF	575.00	57.50
4x5 Crown Graphic, Optar f4.7, M-X synchro, Kalart RF	251.85	25.19
2¼x3¼ Century Graphic Tri-optar f4.5, Kalart RF	145.35	14.54
2¼x3¼ Crown Graphic Ektar f4.5, Kalart RF	248.25	24.83

16mm MOVIE PROJECTORS

Keystone A82, case	139.50	13.95
Keystone K161, spitcer, case	159.50	15.95
Revere P48, 750 watts, case	182.50	18.25
Kodascope Royal, 750 watts, case	245.00	24.50
Bell & Howell 273, case	199.50	19.95
Bell & Howell Diplomat, case	299.95	30.00

SLIDE PROJECTORS

TDC Showpak, 5" lens, blower, case	54.50	5.45
TDC Mainliner, 5" lens, blower, Semimatic changer	62.50	6.25
TDC Streamliner, 500 w., 5" lens, blower, Semimatic changer	84.50	8.45

(SLIDE PROJECTORS cont.)

		You Pay Each Month
TDC Duo 500 2x2 & 2¼x2¼, 500 W., 6" lens, blower	89.50	8.95
La Belle 75, 5", remote release, case	154.95	15.50
La Belle 55, 500 w. 5" f3.5	95.00	9.50
Kodak Hi-Lux, 300 w., w/c	56.50	5.65
Kodaslide Master, 1000 w.	169.00	16.95
Revere 444, 300 watt, w/c	69.50	6.95

ROLL FILM CAMERAS

Polaroid 95	89.75	8.97
Polaroid Pathfinder f4.5 RF	249.50	24.95
Kodak Chevron Ektar f3.5, cpld. RF	215.00	21.50
Super Ikonta B Tessar f2.8, M-X	212.00	21.20
Super Ikonta A Tessar f3.5 M-X	146.00	14.60
Super Ikonta C Tessar f3.5 M-X	168.00	16.80

35mm CAMERAS

Argus C3 f3.5, case, flash	69.50	6.95
Argus C4 f2.8, synchro	89.50	8.95
Kodak Signet Ektar f3.5, synchro	92.50	9.25
Retina IIa, cpld. RF Xenon f2, M-X	135.00	13.50
Bolsey B2 Threesome includes Camera, Bolsey Case & Flashgun	69.50	6.95
Contax IIIa Sonnar f2	387.00	38.70
Contax IIa Sonnar f1.5	383.00	38.30
Contax IIIa Sonnar f1.5	417.00	41.70
Exakta VX Biotar f2, pre-set	353.00	35.30
Exakta VX Angenieux f1.5, pre-set	385.00	38.50
Leica IIIf Elmar f3.5	237.00	23.70
Leica IIIf Summicron f2	348.00	34.80
Leica IIIf Summarit f1.5	375.00	37.50
Contessa Tessar f2.8	153.00	15.30

8mm MOVIE PROJECTORS

Keystone K 109V w/case	169.50	16.95
B & H 122 Regent, case	179.95	18.00
Bell & Howell 253 w/case	114.95	11.50
Kodak Brownie 8	62.50	6.25
Revere 85D, case	124.50	12.45
Revere P90, case, W A lens	159.50	15.95

STEREO CAMERAS

Stereo Realist f3.5	159.00	15.90
Stereo Realist f2.8	198.00	19.80

2¼ x 2¼ REFLEX CAMERAS

Rolleicord IV Xenar f3.5, M-X, case	149.50	14.95
Rolleiflex Xenar f3.5, M-X, case	229.50	22.95
Rolleiflex Tessar f3.5, M-X, case	249.50	24.95
Graflex 22 200 Graftar f3.5, M-X to 1/200th	94.50	9.45
Graflex 22 400 Graftar f3.5, M-X to 1/400th	119.50	11.95

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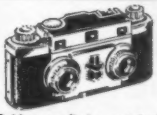
New 35mm automatic single lens reflex camera w/Penta Prism Range Finder.

169.00 Monthly payment **16.90**

Case 12.50

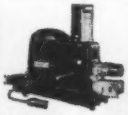
REVERE STEREO CAMERA



Cpld. range finder, matched ctd. f3.5 lenses, M-X synchro shutter, auto film transport and shutter wind, double exposure prevention.

174.50 Monthly payment **17.45**

La Belle "75" SLIDE PROJECTOR



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4x5 Pacemaker Speed Graphic

Graflok back, ctd. 135mm f4.7 Optar, Graphex full synchro shutter, focal plane shutter to 1/1000 sec, Kalart Range Finder.

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BELTICA, 35mm

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NEW 1954

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Meyer Primoplan Lens, Preset

The Praktiflex FX with F1.9 Ultra Speed Meyer Primoplan Lens, preset diaphragm, is ideal for photography under all conditions including theatres, indoor auditoriums, night scenes, etc. Permits the use of color under abnormal conditions!

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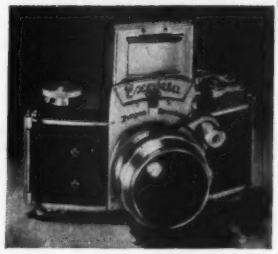
PRAKTIFLEX FX w/F1.9 Ultra Speed Meyer Primoplan Lens, preset.. **$139.50**

JUST ARRIVED FROM GERMANY!

New Praktiflex FX Camera w/ Fully Automatic Westanar F2.8 coated Lens..... **$139.50**

NEW 1954

AUTOMATIC EXAKTA VX with 2 NEW, FULLY AUTOMATIC LENSES!



Westen's is proud to bring you the NEW AUTOMATIC EXAKTA VX with 2 NEW FULLY AUTOMATIC LENSES!

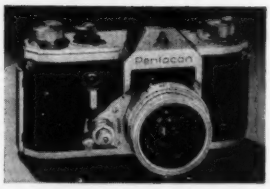
The Automatic Exakta VX is an improved model of the previous VX, incorporating several important body refinements and new features to make picture taking better and easier than before! The New Automatic Exakta VX has 29 shutter speeds from 1/1000th sec. to 12 seconds, interchangeable finders & lenses, and many other exclusives.

Automatic Exakta VX w/F1.9 Schneider Xenon Fully Automatic Lens w/Waist Level Finder... **$341.70**

Automatic Exakta VX w/F2.8 Westanar Fully Automatic Lens w/Waist Level Finder.... **239.50**

35mm Photography At Its Best!

NEW 1954 PENTACON WITH FULLY AUTOMATIC F2.8 JSCO WESTANAR LENS!



Presenting the sensational single lens reflex Pentacon camera with Fully Automatic F2.8 Westanar coated lens! A press of the button closes down the lens to the proper, preset aperture and releases the shutter in a fraction of an instant!

The Pentacon has a built-in prism, eye-level through the lens focusing—no parallax. Speeds from 1 sec. to 1/1000th. Built-in flash & strobe, self-timer, interchangeable lenses!

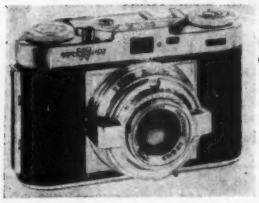
Pentacon w/50mm F2.8 FULLY AUTOMATIC Preset Diaphragm WESTANAR coated lens. **249.50**

LENSES

F2.5, 35mm Angenieux Wide Angle Lens..... 99.00
F3.5, 28mm Angenieux Wide Angle Lens.....120.00
F5.5, 250mm Hugo Meyer Telephoto Lens....132.15

SENSATIONAL NEW 1954 automatic 35mm EDIXA f2.8

with coupled rangefinder



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The automatic EDIXA has a rapid lever which moves the film, winds the shutter, moves the exposure counter & prevents double exposures! Takes rapid sequence pictures in seconds! Has built-in flash, body release, new military type rangefinder—with f2.8 lens in pronto shutter, speeds to 1/200th and selftimer.

B. C. Flashgun for Edixa $5.50

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	f3.5 Zeiss Tessar 4⅛"	335.00	299.00
	f3.7 Ektar 4⅛"	338.00	303.00
3¼ X 4¼	f4.7 Schneider Xenar 5"	319.00	279.00
	f4.7 Ektar 5"	329.00	292.00
	f4.7 Optar 5¼"	331.00	295.00
	f4.5 Zeiss Tessar 5¼"	349.00	309.00
4 X 5	f4.7 Schneider Xenar 5"	319.00	279.00
	f4.7 Ektar 5"	334.00	294.00
	f4.7 Optar 5¼"	334.00	294.00
	f4.5 Zeiss Tessar 5¼"	349.00	309.00
	f3.8 Schneider Xenar 5¼"	365.00	325.00
	f4.5 Ektar 6"	355.00	315.00
	f4.5 Zeiss Tessar 6"	359.00	319.00
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DS-32—32 glass stereo slides & stereo viewer..... 5.25
VS-3—200 glass stereo slides & stereo viewer..... 12.45
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modern STEREO

BY TOMMY THOMAS

Be prepared for a vacation in stereo. . . . Here are some tips on what to do

As an amateur out for fun, all you need to know at first is just the basic knowledge: how to load and unload your stereo camera and how to set it for average lighting conditions. Get it down to a system so that you can do it automatically, without really having to think about it. The kind of stereos that are the most enjoyable to take are usually those that need little preparation and effort.

Outdoors, on a bright, sunshiny day and with an average scene to shoot, set your camera at 1/50th of a second at f/6.3 (just in between f/5.6 and f/8), set your rangefinder distance properly, and take the picture. If the scene is predominately light in color, such as it would be at the beach with lots of white sand about, close your lens opening *down* half a stop, to f/8. If it's a bit on the dark side, as it might be up in the mountains, say, then *open up* half a stop, to f/5.6. And, if the lighting conditions are other than basic, simply refer to the exposure chart that comes in every box of color film and follow directions.

Get in the act yourself

All too often vacation pictures have a "something missing" quality that makes for incompletion. When you and your family go on a trip it'll make a lot more sense if the family stereos *include you.* By setting your camera on a tripod and attaching a self-taking mechanism to the camera (after it's all set up and ready to shoot), you can join your family posing in front of the camera. It's a lot more fun that way, especially later when everyone is viewing the results. Get your photo dealer to show you the different makes of self-timers and how they work. They're not very expensive so there's really no excuse for not having one *and using* it.

Watch for tie-in pictures

A good approach to a collection of vacation stereos is to make them in the form of a *series.* Actually, this can be just a combination of all of the "regular" stereos (the beautiful scenics) tied together here and there with a few connective pictures that go toward telling a story, with a beginning and an end.

Get the family having a picnic beside the road, or maybe changing a flat tire, or getting held up in a traffic jam. Try for *combination* photos whenever you can: double-duty scenics that will serve to let your audience know that you're traveling further.

Take photos at night, too . . .

By all means! Don't put your camera away just because the sun goes down. The night is an important part of your vacation too, so include it in the series. When you stop at a gas station, for example, and while the attendant is servicing your car, go off into

Don't put your camera away just because the sun has disappeared. Night scenes can be an interesting part of your vacation stereo series. ***See text.***

the darkness about a hundred feet or so, set your camera up on your tripod, make your settings (f/3.5 for the lens, infinity for the rangefinder, bulb for the shutter) and take a three or four second time exposure of the scene. If you see an interesting neon sign along the way, stop and photograph it (1/10th of a second at f/3.5). The exposure rule is this: stick to a lens opening of f/3.5 so that you can hold down your exposure time to a minimum. If your stereo is a close-up of a neon sign alone, and nothing else, use a shutter speed of 1/10th of a second. If your stereo is to include the surroundings, such as the mentioned gas station at night or maybe the main street of a town all lighted up, then use a time exposure of three or four seconds. You may use either tungsten type or daylight color film, though the tungsten type will usually render colors a little truer.

Most of your night shots will be of the three-or-four-second variety. There are exceptions, though. If you ever photograph a brilliantly lighted main street then cut your f/3.5 exposure down to only *one* second. It's

(Continued on page 46)

News about Stereo Realist

The hottest bit of news for stereo addicts is the new ST 42 Stereo Realist Camera. This is without doubt the finest stereo camera on the market today. In fact it's the only stereo job that doesn't have to doff its hat to the ST 41 Realist.

What makes the ST 42 so good is the fact that it has an f:2.8 lens. This in itself is not too startling news . . . but the fact that this f:2.8 lens has a higher resolving power than any other stereo lens is but the second point in its favor. Point number three is that this new gem gives better coverage of the film area.

Now, when you take a lens of such a high degree of excellence and match it up with another lens, within such close limits that it is practically identical, then you come up with a stereo camera that is unapproached by anything in the world.

From the practical side, the big advantage the ST 42 offers is the ability to get good color exposures under low light levels, plus sharper definition. And it has shutter speeds up to 1/200th.

With stereo projection now hitting its stride it is indeed important to be critical of definition. The projected image cruelly magnifies every tiny defect if one is present.

So the really serious stereo fan will do well to see his dealer and acquire for himself the tops of all stereo cameras.

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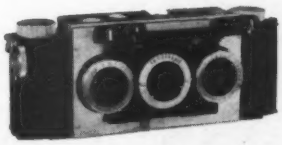

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MODERN STEREO

(Continued from page 44)

definitely a rare exception so stick to three or four seconds and you should come out right nine times out of ten.

Don't forget the night scenics, now. They will make "different" stereos that will do much to add to the over-all enjoyment of your vacation series.

And if you're looking for something else out of the ordinary, running water, when photographed in color stereo, produces a marvelous effect. It never fails to fascinate people. The next time that you get an opportunity

If you want some really unique stereos take pictures of moving water. By varying exposure you can stop action or get some interesting blurred effects.

to photograph water and people together, whether the water is coming out of a hose in the backyard, as waves splashing on the seashore, or running swiftly in a mountain stream, by all means do so. By controlling your exposure, making the shutter-speed portion longer or shorter than "normal" (1/3 of a second at f/22 is the exposure equivalent of 1/50 of a second at f/6.3), you can get stereo water effects that range from curious jello-appearing stereos to illusionary, blurred-motion-appearing stereos. Either way it's unique and worth photographing.

An occasional silhouette shot adds to any vacation series. The slight loss in third-dimension is more than equalled by the mood, as in shot of these trees.

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new photo books

THE REVERE 33 STEREO GUIDE by Kenneth S. Tydings, S.P.E. 124 pages, illustrated. Greenberg Publisher. Price $1.95.

If you are new to photography and already own the Revere stereo camera, then by all means you should have a copy of this informative guide. Dr. Tydings takes the beginner firmly by the hand and leads him very concisely down the path of good, practical stereo photography.

Take a moment to run through the table of contents when you have the opportunity and you'll find it easy to determine what there is worth learning. If there's *anything* listed there that you don't already know, very likely you should. About photographic lighting with more than one light, for example. Or close-up photography in stereo, with its unique problems, perhaps.

It must be kept in mind, though, that this is a "guide," and just that. The beginning steps in using the Revere camera are pretty well detailed, but after that it becomes more and more condensed, making it more and more difficult for the reader to follow adequately without additional, complementary knowledge.

By the way, both the front and back covers of the book emphasize a Special Color Section that is supposed to "round out the book." All it does is make it a few pages thicker in size. No real information. —TOMMY THOMAS

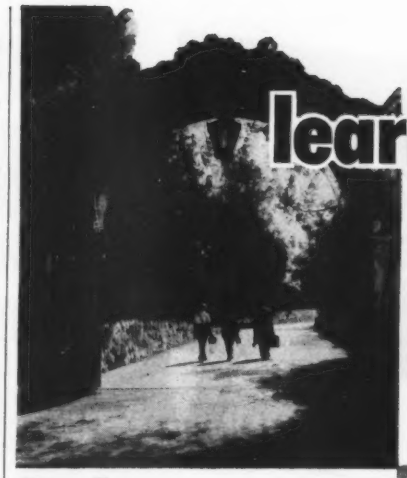
SUCCESSFUL PHOTOGRAPHY, by Andreas Feininger. 249 pages, illustrations. Prentice-Hall, Inc., New York, $3.95.

Andreas Feininger is a *Life* staff photographer who is known wide and far for his attention to the technical side of photography. He is perhaps best remembered for his work with lenses of enormous focal length, which he used when photographing New York City. One of his previous books, *Feininger on Photography,* represented a serious attempt to impart to the reading public the experience and thoughts of a photographer with much experience and many thoughts.

The new book has many admirable sections. Some of the points Feininger makes have never been better stated. In one part of the book Feininger summarizes his basic attitudes towards photography, and reveals a sincere, questing approach to the main problem: How to use photography, once the technical considerations have been taken care of.

Despite all this, there are some things about *Successful Photography* which, in our opinion, deny this book the stature of an outstanding, accurate

(*Continued on page 119*)



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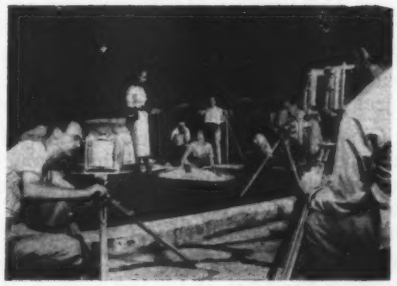

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VACATION MEMO TO OUR READERS

What problems are there really in vacation photography? Personally, we're tired of the same old articles—reminders to keep your camera in a sandproof container at the beach or suggestions on how to process film in your hotel room. But is the photographer concerned solely with "how to do," or is the great test of the man behind the camera "how to see?" We believe that "seeing" is a point sadly overlooked in vacation photography. True, you'll find a number of articles this month in which the "how to do" is important. If you're flying in an airplane, it's still helpful to know what exposure to use for shooting color (*pages 74 to 75*). But largely we hope this issue helps you see your vacation photographically. The task is quite complicated. Seeing at a beach, at the lake, in the mountains is all different. There is much to see in a city—the bright, colored lights, the brilliant reflections on the pavements when it rains (*page 51*). Perhaps you're visiting some corner of the country whose inhabitants and habitat beg for documentation. Walter Rosenblum's photographic account of the Gaspé may serve as an inspiration to any such photographer (*pages 64 to 68*). And the beach is an equally fascinating stage of sea, sky, water and life. It changes constantly from dawn to dusk (*page 54*). Besides such stories, there's a compilation of customs facts and figures which should be studied by everyone going abroad with equipment (*pages 62 and 63*). For good measure we've inserted a comprehensive report on the Ikoflex IIa camera and a news report on the new Leica M3, two cameras that would make fine vacation companions. In all stories where applicable, you'll find information on how to adapt your seeing to motion picture making. We hope that wherever you vacation this year—abroad or just in your own back yard, the June MODERN will serve in some way not only to make your resulting photographs better technically, but also more rewarding and thus capture the elusive fiber of a summer vacation.

THE EDITORS

The city after dark is a thing alive with color. Streets glow with neon signs, traffic and street lights. The myriad illumination casts strange hues on the city's inhabitants, the people, the pigeons. It rains and the black pavements become shining mirrors doubling the city like the surface of a calm lake. For the photographer with imagination, the city at night is a never-ending, always changing panorama, capable of infinite moods and numberless interpretations.

Although shooting color at night with all the varied illumination is often largely a problem of experience and experimentation, there are certain basic technical considerations. Illumination, appearing very bright, is actually quite slight in intensity. Color film, regardless of brand, is much slower than the black-and-white films generally depended upon for results under poor light conditions. Your approach to the problem frankly depends upon your equipment. If you own a 35mm camera with an f/2 lens or faster, most of your work can be done at full aperture, hand-held at a fairly slow speed. For cameras with slower lenses, a tripod is an absolute necessity since you must compensate for the lens with a longer exposure.

What film do you use—daylight or tungsten type? Actually this has been a point of contention among photographers for a long time. Tungsten type films are slightly "colder" (more bluish) than daylight-type films. To settle the argument for yourself anyway, try a roll of both with the same subject material. Compare them and pick the film you prefer.

Arriving at the proper exposure is, again, a matter largely of experiment and experience. If you expose solely for the lights, you'll underexpose everything else. The more exposure you give, the more detail you'll pick up in the areas illuminated by the light. At the point where the exposure is too long, the sign or street light will become an overexposed blur. Between these two extremes, however, you'll often find that by changing your exposure, a completely different effect will result from the same subject material.

What's a good basic exposure? Peter Sahula, an 18-year-old student who shot the picture on the opposite page, suggests that as a starter you base your color exposure on the exposure you would use to make a black-and-white photograph. He had taken black-and-white photographs under night conditions in the city using Super-XX film in his Nikon camera. Since the tungsten rating of Super-XX film is 80 ASA, and the ASA rating of Ansco Color Film, Tungsten Type, which he planned to use was roughly 1/6 that of Super-XX,

FOR CITY VACATIONS SHOOT COLOR AT NIGHT

by HERBERT KEPPLER

Peter Sahula used Nikon camera, Ansco Color, Tungsten Type, f/1.4, 1/8. ▷

Marvin Newman shot street festival with Contax, Kodachrome, Type A, at f/1.5, 1/5 sec. ▷

Sahula used Nikon, Ansco Color, Tungsten, f/1.4, 1/2 sec. ▽

he merely increased his exposure six times over that used for black-and-white. While this method is far from the most scientific approach to the subject of exposure, it did work for Sahula, who made the incredibly colorful photograph of the manhole and reflection at 1/8 sec. and f/1.4. It was raining at the time Sahula made this photograph in Times Square, New York, so he held his coat over the camera to protect it. The camera stayed dry but Sahula was soaked. Why did he choose this particular spot to shoot?

"Reflections have always interested me. Those in the wet street in Times Square, some vivid in color and some soft and shadowy, I thought unusually beautiful. The spot where I took this shot seemed to be the brightest and most colorful. The hues seemed to melt into each other in an unrealistic way."

The photograph of the pigeons in the rain (*bottom, opposite page*) was also made in Times Square on a rainy night.

"I exposed for ½ sec. at f/1.4 because the reflections weren't as bright as in the other shot," Sahula explains. "Both exposures were hand-held, although the camera was steadied against a fence for the pigeon shot.

"There isn't much depth in either photograph, but I felt that getting enough exposure for the color reflections was more important to me."

Professional photographer Marvin Newman, who made the photograph of the Italian street festival (*top, opposite page*), used much the same exposure as did Sahula (Contax II, f/1.5 at 1/10 sec., Kodachrome Film, Type A) but his settings were derived in a different manner and for different reasons. Newman used a Norwood exposure meter conscientiously to arrive at all exposures he made.

"I took a number of readings around the scene before I started shooting so that I could concentrate on my picture taking," he relates. "In a few instances, of course, I was forced to take new readings.

"As to depth of field in this particular picture, I focused on the street sign and the people in the window because it was more important to make them recognizable than to identify the colored novelties in the foreground by focus. These foreground novelties still were meaningful without being sharp.

"In shooting color at night, naturally the short depth of field was another compromising factor that had to be worked 'with' and not 'against.' "

Although both photographers used extremely fast lenses for their night color photographs, the owner of a camera with an f/3.5 or even slower camera need not despair. Time exposures made on a tripod can be quite effective and unusual. Instead of trying to capture action with your film, concentrate on either inanimate objects or the interesting patterns and formations of cars and people moving. If you're working in a crowded area with a tripod, be careful to stand close enough to grab it in case anyone happens to brush against it or get entangled with the legs.

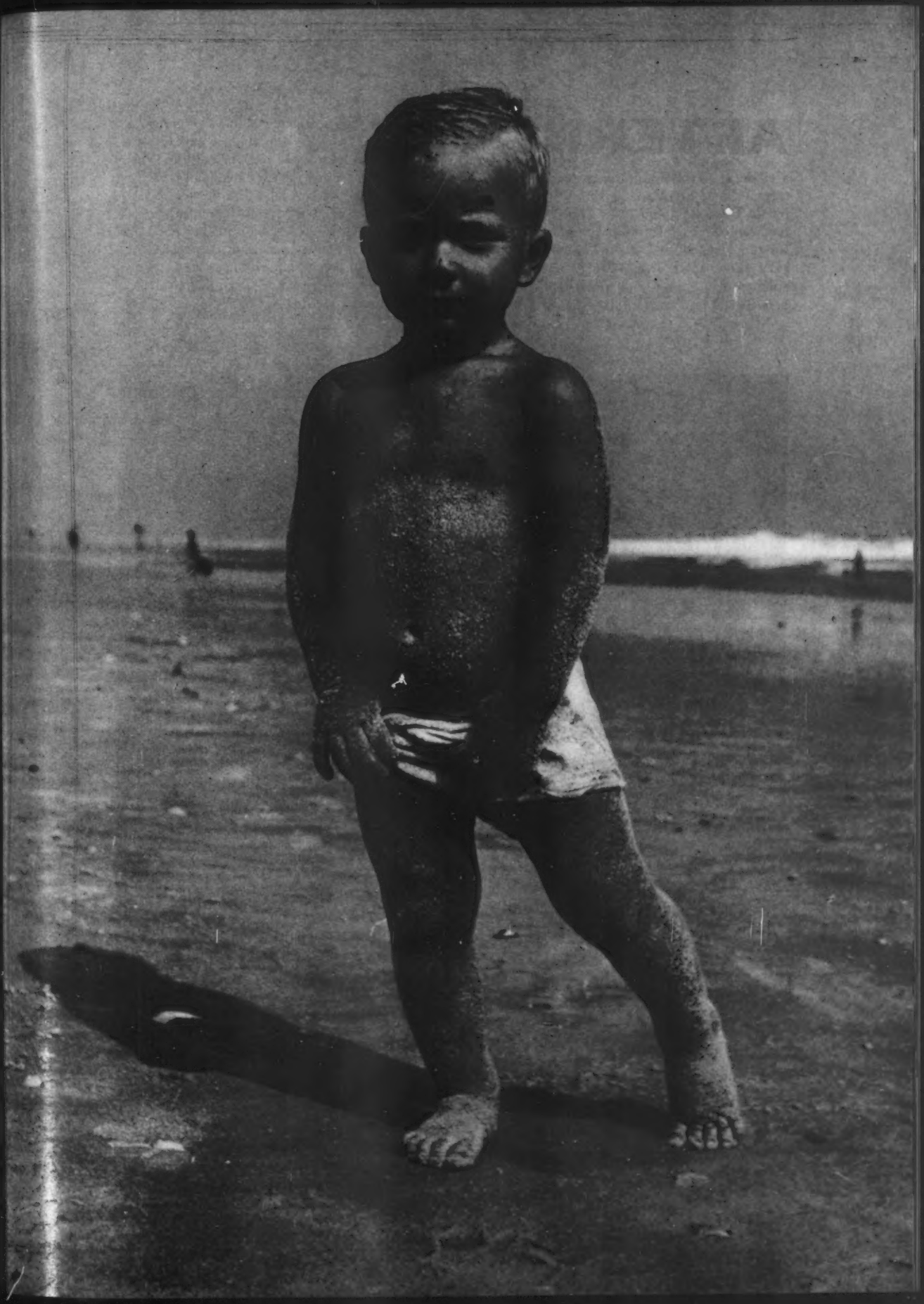
How about flash or electronic flash for color at night? It all depends upon what you're trying to convey in your photograph. It will change the entire mood of the picture. If you're focusing on a foreground figure, the flash will properly illuminate it but your background may, if it has any depth, simply register as an inky blackness. Incidentally, one flashbulb or electronic flash discharge will make every person for hundreds of feet around aware that you're taking photographs. If you're counting on achieving a natural effect with unposed subjects, better leave the flash at home.

Movies can be fascinating if made in the city at night. Unfortunately, because of the nature of the movie camera's mechanics, the shutter speed for standard operation is generally fixed at from 1/30 to 1/40 sec. Therefore you can vary only the lens opening. Generally you'll find that the largest opening, at least f/1.9, is necessary even for the brightest signs. Until you've done quite a bit of experimenting, stay away from subjects with extremely low light intensities. If you pan, pan slowly. Generally let your camera remain still on a firm tripod and let the people who come between the camera and the light form silhouettes as they pass.—THE END

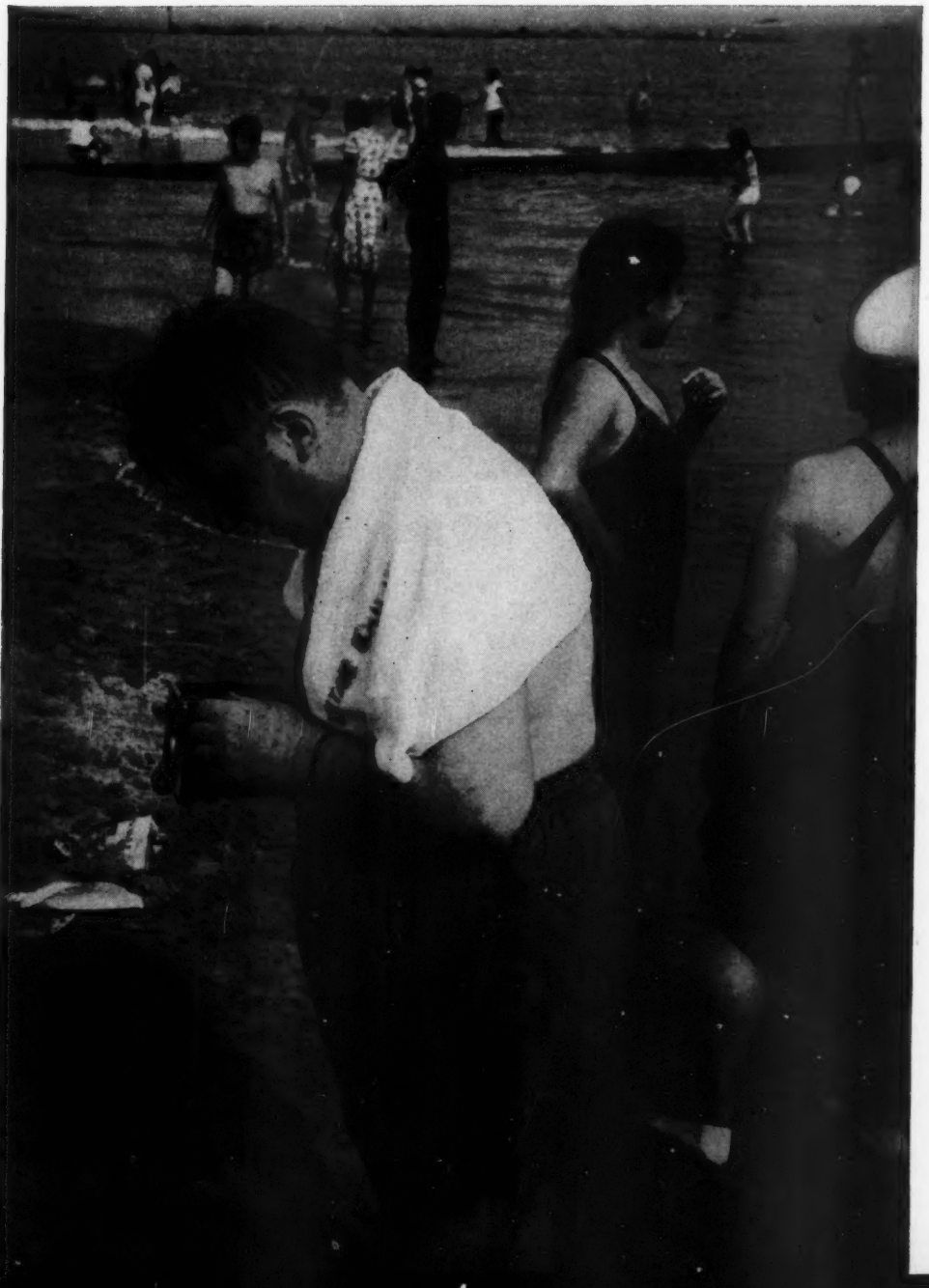
YOUR BEACH VACATION FROM DAWN TO DUSK

DAWN is just breaking in this serene shot taken by Bernie Cleff. He exposed for highlights in surf, let birds go black. Very early morning, before people clutter up the beach, is excellent time to get seascapes. And they need not be bright, sunny, detailed to be successful, as this gray pattern shot broken only with a lucky flight of birds demonstrates. Rollei, f/4.5 at 1/100 sec. Movie camera owners will find this dawn treatment excellent for an establishing shot, perfect for superimposition of titles. One caution: avoid panning, let action come from sea, birds.

MORNING light when sun is at an angle is fine for pictures of people. Skin texture of man *above*, by Ralph Brooks, is beautifully rendered. Little boy taken by Andre de Dienes is so covered with sand that he looks like a sugared cookie. Keep in mind that you are shooting for skin, not sand texture. Biggest problem in beach photography is overexposure. So take your reading (an exposure meter is almost a must on the beach) of your subject, let background go. De Dienes exposed f/6.3, at 1/200 sec., Brooks also used Rollei, f/16, 1/100th. Movie camera owners should concentrate on people, too. Don't be afraid to come in close. In this case, pan from one person, one group to another. You'll find plenty of activity in morning hours for still and motion picture cameras.



AFTERNOON light has problems similar to morning light. (And, by the way, if you want to be happy, put away the camera and take a siesta at noon. High, direct overhead noon sun will give black eye shadows, unpleasant pictures.) Since afternoon is time of greatest action on beach, shots like that of happy girl, *right*, by de Dienes (Rollei, f/8, 1/100 sec.) come along often. There's always a photographer at the beach. Harold Feinstein found one, made excellent human interest picture with his Leica, 35mm Biogon lens, f/16, 1/200th. Feinstein usually underexposes his meter reading at the beach. Results show good detail. Movie owners should take a tip from Stuart Umin, *lower right*. Semi-silhouette in foreground gives excellent frame, three-dimensional effect for your distant beach activities. Umin used a Nikon camera with an f/2 Nikkor lens. Exposure was 1/500 sec. at f/4.



DUSK is excellent for dramatic backlit pictorial shots. Once again, expose for the part of your photograph you wish to emphasize. In this case, the highlights. Let the figure go into a semi-silhouette, or completely black. Andre de Dienes used a Rollei, f/11 at 1/50th sec. for both of these shots. If you are shooting a movie, picture above would make good closing shot for film. One suggestion: don't let subject stand still, result would be dull. Direct him to move, but don't pan. Let action come from figure and movement of waves. Calculate exposure for sparkling highlights in water.

GOING ABROAD ON

Ask yourself these questions before you leave: How many cameras may I take into each country? How much film? Can I buy American film in the foreign countries which I will visit? When shooting pictures, what subjects are taboo? For the detailed answers see text below, and trace your tour in the list at right.

Believe it or not, customs officials are not ogres, lying in wait for hapless tourists. It's their duty to uphold the given regulations and, many times, to interpret them as best they can. The easiest way you can avoid trouble is to know in advance about the rules which they have to observe.

If you're an amateur photographer, American citizen, and are traveling abroad as a tourist, the latest rules shown *at right* apply to you. We are printing this information, obtained from consulates and official government tourist bureaus, as a service to our readers. However, we cannot be responsible for its accuracy, or for any late changes which may take place.

Most of these regulations were set up to prevent the traveler from bringing in equipment for sale, rather than for his personal use. That's why many countries specify a "reasonable" amount of film, or "reasonable" number of cameras for the tourist's own use. It's the customs officer's job to determine whether the amount you bring in is excessive or not. Last year's travelers report that most customs officials were quite lenient with the American amateur. Even professionals (who often must observe different regulations, available from consulates) encountered no great difficulties.

What can the amateur expect at a foreign customs? First, you must declare all film, cameras, and other photo equipment you carry. Sometimes officials will note camera numbers in your passport to make sure you are taking everything out again. Concerning film, most countries allow you to carry extra rolls "in transit." If you plan to do extensive shooting in several countries and must carry a lot of film as personal luggage, wrap it in a sealed package. At customs remove the film you are allowed by regulation and have the customs official re-seal the remainder. This enables you to carry your film duty-free. However, the sealed package must be shown at customs as you leave the country. It's as easy as that. However, since rules change with little notice, it's a good idea to check with individual consulates ahead of time.

Nor should you have any trouble about leaving with exposed but undeveloped rolls if you observe local picture-taking rules. This is a matter of common sense. Naturally, military objectives and strategic defense plants are taboo. (Worth noting, although unimportant at customs, is the fact that you need permission to shoot inside many museums and a few churches.) *(Continued on page 114)*

CANADA *Film:* Reasonable amount, presumably not more than 3 or 4 rolls. *Cameras:* Reasonable number. If take 3-4 may have to register camera numbers. *Shooting restrictions:* Pictures may not be made inside Chambers of House or Senate without permission.

MEXICO *Film:* 12 rolls for each camera. *Cameras:* 1 still and 1 motion picture camera. If take more may have to pay duty or post a bond. *Shooting restrictions:* Use of flash in churches usually not allowed while service is going on.

GUATEMALA *Film:* Reasonable amount. *Cameras:* Reasonable number.

FRANCE *Film:* 20 rolls, of which no more than 10 may be b&w. *Cameras:* 2. (either 2 still, or 1 still and 1 movie camera. No more than 1 movie camera allowed.) *Other equipment:* If plan to take heavy professional tripod for 16mm movie camera, contact French Consulate or French Government Tourist Office for letter of permission.

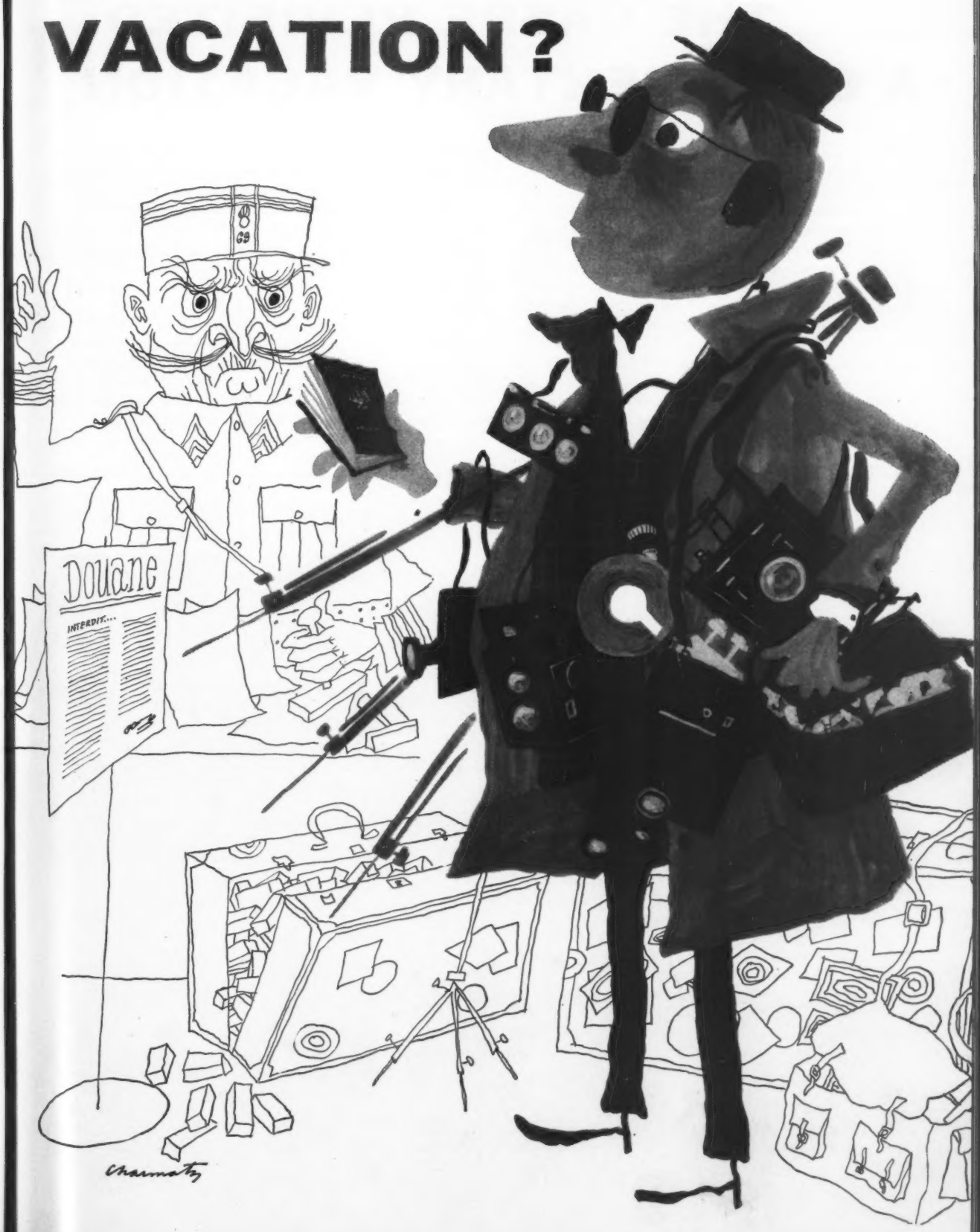
BRITISH ISLES *Film:* Reasonable amount (presumably 10 rolls). *Cameras:* Reasonable number (presumably 1 still, 1 movie camera).

SPAIN *Film:* Reasonable amount (presumably up to 10 rolls). *Cameras:* 1. However, if camera is expensive may be required to leave a deposit with customs officials, which will be refunded on exit from country.

ITALY *Film:* Reasonable amount. *Cameras:* 1 still and 1 narrow gauge (8 or 16mm) movie camera. If take more may have to pay duty.

SWEDEN *Film:* Reasonable amount. *Cameras:* 1 still and 1 movie camera. If taking more, you may be asked for deposit equal to customs value of cameras. *Restrictions on shooting:* It is forbidden to take shots of Sweden from the air. Also forbidden are pictures of "Swedish army, navy, or air force units, or of any military fortification, factory, store, dock, shipbuilding yard or any similar establishment," [or] "power plant showing the plant in *(Continued on page 114)*

VACATION?



THE GASPÉ REVISITED: A DOCUMENTARY VACATION

GASPÉ, an American Indian word for tip or extremity, is a rocky peninsula in southeastern Quebec. Walter Rosenblum's vacation story begins: "From the shore looking out to sea, you have the impression of being at the very edge of a flat, medieval world, and the sky seems so low that you have but to reach up to grasp a handful of cloud."

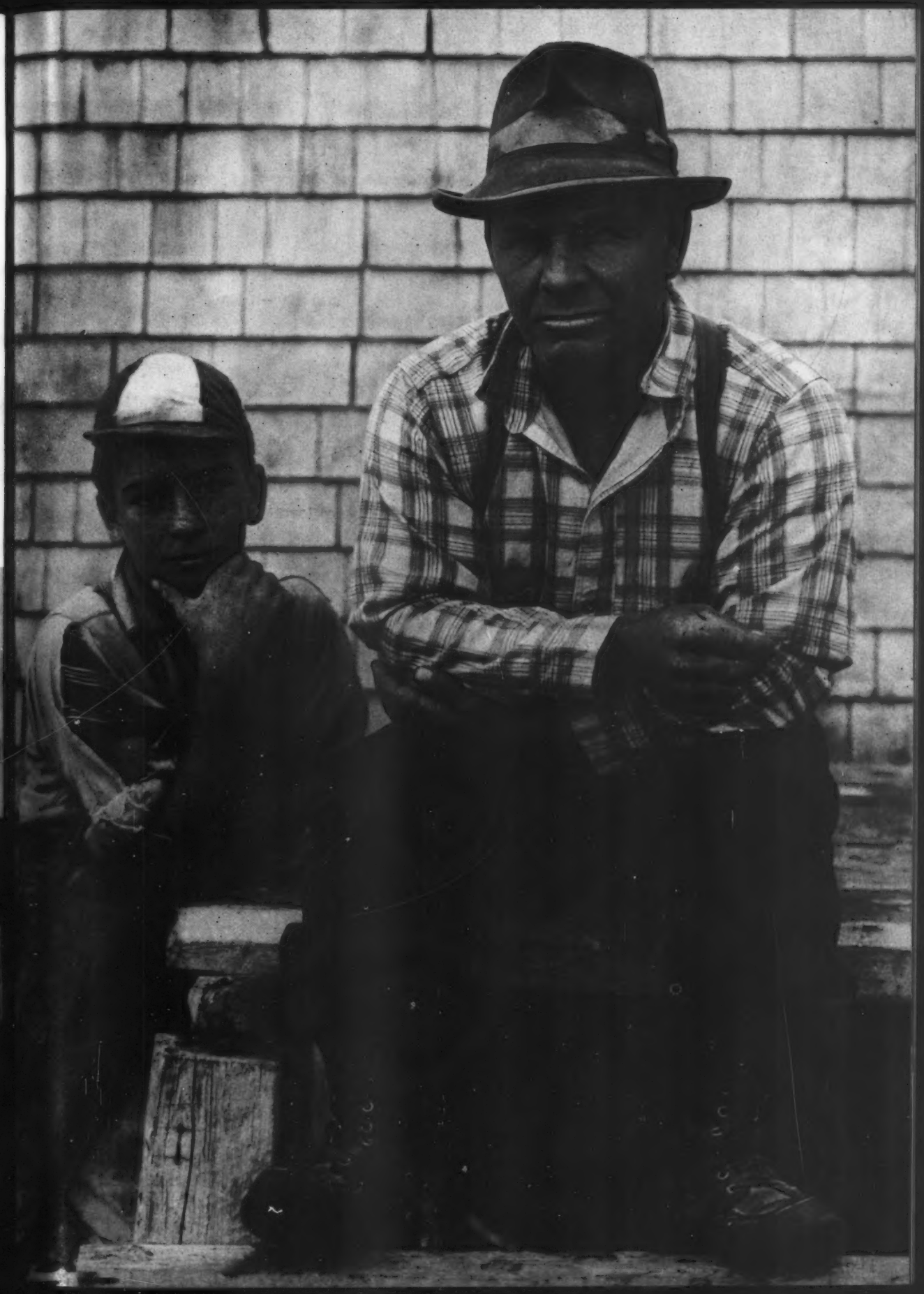
Rosenblum, remembering Paul Strand's documentation of the Gaspé, has now given us his own photographic account of the lonesome strip of land and the fishermen who inhabit it—the problems he encountered and how he solved them. The Gaspé was obviously a place that could be documented again without repeating Strand's original vision.

Taking snapshots of new places and making a documentary story are not the same thing. In still photographs and in films, a document is defined as an artistic and authoritative visual record of any place that exists. To successfully document, the photographer should have insight about the people, and an understanding of their activities in the context of their environment. He is an interpreter, and the final meaning of the pictures he produces is largely dependent, as it is in all art, on the degree to which his awareness of the situation is complete and objective.

To make original pictures of the people of the Gaspé was no particular problem. For Rosenblum feels that with each picture, the photographer seeks out a little segment of the world that holds a special attraction for him. "No two people see the same thing in the same way. The naked eye selects and rejects from the daily pano-

Petite Rivière au Renard. Linhof. F/11 and 1/10 sec. ▽

Jean and Michel Chrestien. Linhof. F/8 and 1/10. ▷



◁ **Clementine Laginska. Linhof. F/8, 1/10.**

Village child, Petit Cap. Rollei. F/11, 1/50. ▷

rama, and the camera eye is even more discriminating." For this reason one photographer would not copy another, though the subject may be essentially the same.

The Gaspé attracted Rosenblum perhaps for different reasons than it attracted Strand. Rosenblum, looking for a small village on the north shore of the peninsula, finally arrived at Petit Cap, which he describes as a little fishing village consisting of a church, a stretch of gravelly beach, and twenty-five clapboard houses.

"I felt the real story lay in the people who lived here," says Rosenblum. "The soil is rocky and lacking in fertility, and it is a back-breaking job to bring even a few square feet under cultivation. From early morning until late afternoon the men are at sea, and when they return, the women and children work with them on the beach, cleaning and drying the fish. They enjoy few of the pleasures of modern civilization, but they are a cheerful, friendly people, and in their daily fight against the elements they have acquired an inner security and dignity which transcends the patches on their overalls and their shabby homes.

"This was the story I wished to photograph."

When a story is being told in photographs, Rosenblum feels it is particularly important that the background of the pictures be integrated with the subject. The sea plays a dominant role in the life of the Gaspé folk; therefore the sea—or allusions to it—belonged in most of the pictures he made of them.

"The people and the houses in Petit Cap have the same weatherbeaten look; both are subjected constantly to sun, wind, and rain. The portraits of the fisherman had more meaning, therefore, if I photographed them against the splintered wooden shingles of their cottages and warehouses [*page 65*]."

It was the same for the children as for their fishermen fathers. "The children of the Gaspé own few toys and have to create their own amusements. Pictures of them at play showed the environment that conditions their games."

Rosenblum's pictures of the Gaspé people were both of the posed and candid type. Anticipating this, he was thoroughly equipped to shoot each kind of picture. He took three cameras: a Rolleiflex for candid and sea-going shooting; a 4 x 5 Linhof view camera with a Graphic back, and a 4 x 5 Speed Graphic for use as a spare. The large-view camera permitted careful composing in posed pictures (Rosenblum does not like to crop), as well as the precision textures that mark *(Continued on page 117)*

USE SHADE FOR VACATION PORTRAITS

BY HERBERT JEROME FLATOW

Why take portraits in the shade? Shade is the most flattering type of light for outdoor portraits. The soft, even light casts delicate shadows, eliminates or hides many wrinkles and, I find, is much more complimentary to a beautiful girl than sunlight. There is no squinting and, best of all, no harsh shadow. In addition, light values are quite constant in comparison to sunlight—you seldom have the problem of finding a compromise exposure between a highlighted side of a face and a side in deep shadow.

Shade imparts a wonderful plastic quality to portraits. It has a soothing feeling on both model and photographer alike. Both can relax more easily away from the sunlight. The photographer can then concentrate on eliciting from the model the mannerisms and expressions desired.

First, let's get the equipment problem out of the way. I find a tripod a must for color. I don't believe in recommending specific cameras or camera types. Make the most of the equipment you have. A camera with a ground glass for composing and focusing is a great help in all portraiture however.

What about film? It's a matter of what your camera accepts and what you prefer. I generally use Ektachrome, because it renders flesh tones as I want them. But no matter what color film you use, a Skylight filter, which requires no additional exposure, is an essential piece of equipment for photography in the shade. Without a Skylight filter, colors in the shade tend towards the cold greenish-blue side. The Skylight filter will give you warmer, more pleasing tones.

Proper exposure

Exposure should be little problem in the shade. Light is generally so even that a reading of the flesh tones is just about all that's needed. Keep a written record of each exposure so you can make comparisons when you get your film back from the processor. Try not to lean on the exposure meter as a crutch. It's quite disturbing to a model to watch you constantly fiddle with the exposure dial before taking each picture. Try to concentrate your attention more on her than on the equipment.

When you start to do portraits in the shade, remember that you're dealing with another human being, not an inanimate object. You must learn first to establish a personal relationship between you and your model. Be positive and concise in giving posing directions. Make your model feel important—don't establish the "I'm the artist, you're just a model" attitude. No matter how good a photographer you may be, your results depend upon your model's frame of mind.

Get to know your subjects by talking to them about their work, their ideas and problems. As time goes by, you will gain the confidence and the respect of your model. Focus your model's attention on definite objects and engage her in conversation about them. In this way, your model will begin to express her feelings in facial expressions.

The knowledge of how to correct facial defects photographically should be just as much a part of your equipment as your camera. You should know that if you want to accent any certain feature of your model's face, the camera lens should be on that level so the feature will be the closest to your camera and, as a result, will be the most prominent. Conversely if you want to minimize a certain feature, place your camera farthest from that feature, never on the same level. If your model has fat cheeks, try using a three-quarter view of her face. For a thin-faced model, shoot at eye level head on, full face. For a long nose, try a low point of view. For a thick nose, try make-up along sides of the nose to slim it down. For a short nose, use a high viewpoint with your camera. With double chins, have the model keep her head erect and you try to shoot from a high viewpoint. Try pancake make-up and shoot below eye level to de-emphasize pouches under the eyes. Freckles and blemishes, unless wanted, can be covered with flesh-colored make-up. Each model poses different problems which you must recognize and overcome.

For a discussion on various backgrounds, see page 71. Technical information on how the picture, right, was made can be found in caption 2, on page 71.

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1. ARTIFICIAL BACKGROUND. Shooting color portraits outdoors in the shade doesn't preclude the use of artificial backgrounds. I planned to shoot model Cathy Avery in a sort of wintry mood. (Naturally, it was in the middle of the summer.) I told Cathy just what I had in mind so she could pretend that the temperature was fifty degrees below its actual reading. To project a mood of coldness, I used an artificial blue background made of corrugated display paper which is both sturdy and inexpensive. I have a number in different colors. There was the problem of placement. If too close behind the model the lines of corrugation would show. I found that I could get an effective background by positioning the display paper well behind the model while using a relatively wide lens opening. In addition, the background material was in partial shade only. As a result a certain amount of direct sunlight spilled onto it making interesting highlights. Using the warm color in the foreground and a cold color for a background gave the picture added depth. I exposed entirely for the foreground—the model, the tree, the jacket—and let the background take care of itself. The jacket, incidentally, was a man's woodsman's jacket which had to be fitted carefully with the aid of clothespins. The exposure was made with a Master Reflex single-lens 2¼ x 2¼ camera with a 150mm Kilfitt lens open to f/4. I generally prefer working with a longer than "normal" lens such as the Kilfitt, since such focal lengths tend to lessen the possibilities of distorting facial features at close distances.

2. MEDIUM BACKGROUND. Never take careful planning and attention to details for granted. The model again was Cathy Avery. But a change of costume, surroundings and facial expression produced a completely different portrait. Even if you don't happen to live in the country you can always use a park tree for a prop. Since I always use a tripod for portraits, I obtained permission from the park authorities to take pictures. (When in doubt about the legality of taking pictures, find out from the Park Department or other organization controlling the locale.) The tree was selected for its coloring and the interesting formation of its branches which would serve as a frame for the photograph. Cathy picked her lipstick to match the sweater. We set up our equipment in fairly deep shade. A small amount of sunlight trickled through from overhead but was dispersed by the leaves of the tree. In the background, the foliage prevented the sun from breaking through completely. How should such a background be handled? I focused the Master Reflex on Cathy and watched the ground glass carefully while stopping down the diaphragm. The background was certainly distracting when sharp. Wide open at f/3.5, the foliage blended beautifully and sparse areas became pleasing fuzzy globules. During a serious conversation with Cathy, this picture was made at an exposure of f/3.5 and 1/10 sec. *The full-page illustration on page 69* was shot during the same session. But the amount of light hitting the foliage in the background was far less since the sun was hidden behind a cloud.

3. HIGH-KEY BACKGROUND. Model Mary Newkirk has very prominent eyes and, like Cathy, excellent bone structure. Mary was quite talkative as we headed for my favorite park tree. With her bubbly state of mind and the light sweater and delicately striped scarf, a semi high-key portrait seemed most desirable. After walking around the tree several times, I chose a background rather sparse in greenery but brilliantly backlit. This bright background seemed to lend itself splendidly to Mary's mood of the moment. The tree fortunately was one of those rare species which seemed made for photographers. It abounded with branches at shoulder height. I framed Mary in the vee of two branches and asked her to look directly into the camera to make use of the perfect oval formed by her face and to highlight her eyes. Be careful about shooting subjects head on. Don't attempt it if your model has a roundish or fat face. A small amount of direct light hit the right side of Mary's face, so care had to be taken that it was used to accentuate the modeling of her skin instead of producing an irritating line running down her cheek. Again, a fairly wide opening produced the most pleasing results. The exposure, 1/10 sec. at f/4, caught some of the foliage movement caused by the rather strong wind. The background was slightly overexposed and accentuated the high-key effect. I estimated the exposure solely for the skin tones. A Skylight filter was used as in all the shade portraits to avoid excess bluish-green tones.

4. DARK BACKGROUND. You may not always want a cheerful, bright green background for portrait work. Occasionally darker foliage will make your subject stand out further from the background. This third shot of Cathy Avery again shows how completely the mood can be changed if you alter costume, pose and surroundings. I searched the park for a spot in the deep shade which would be both solid in nature yet with enough variance of foliage to provide some interest. Cathy was placed under lighter shade so an exposure for her flesh tones would cause an overexposed, dark background. Although the wind had been blowing acutely for all the other portraits, this day we were in luck—there was no wind at all. Accordingly, we varied the portrait with a kerchief around Cathy's head which fell loosely around her shoulders. If there'd been any wind, the kerchief would have been in motion, causing a disturbing blur. Keep your foreground sharp, since blur naturally draws viewers' attention away from the model's face. The Kilfitt lens was used wide open at f/3.5 while the slow shutter speed of 1/5 sec. required the model to remain quite still. At speeds of 1/10 sec. or slower don't draw the model into conversation while shooting, since even the slowest movement around the mouth will mar the picture hopelessly. If you must use slow speeds, and want a smiling portrait, make sure you have a model who can hold a smile steadily. When possible, use at least 1/25 sec. shutter speeds for this type of shot.

BETTER VACATION SHOTS WITH A BOX CAMERA

Do you really need an expensive camera to make good vacation pictures? Fancy gadgets, f/2 lenses, cameras which practically take pictures by themselves are all nice to own—but they aren't necessary for good photographs. To prove this to MODERN's readers we handed photographer Jerry Cooke a Kodak Duaflex I camera plus an assignment for him to carry out on a trip he was making to Europe. Find out, he was told, how an amateur can get the best results with his box-type camera, and what he can do to overcome its limitations.

The Duaflex which Cooke carried is about as simple a camera as you can buy. Essentially it is a box camera with a brilliant reflex viewer. Focus is fixed and there is only one speed and f/stop. But as Cooke travelled through Europe covering his other assignments with expensive professional paraphernalia (two Rolleiflexes, two Nikons, a Speed Graphic, two Deardorffs and many lenses), he also photographed Europe for MODERN with the Duaflex. The results: a stack of pictures, including the ones shown here, plus some simple advice on three ways to extend the shooting range of a box-type camera.

"First," says Cooke, "you must learn what *not* to take." This means, principally, action that is too fast and subjects which are too close. The focus of most box cameras is set so that objects from about ten feet to infinity are reasonably sharp. Normally this excludes close-ups. But Cooke found that making these was as simple as buying an inexpensive close-up attachment and clamping it over the camera lens before shooting. If your camera lens is recessed, the attachment can easily be fastened with a bit of tape, or pushed into the recess. The accessory lens Cooke used was about +¾ diopter and took acceptably sharp pictures between four and five feet. Foreground objects were sharp, backgrounds *(Continued on page 126)*

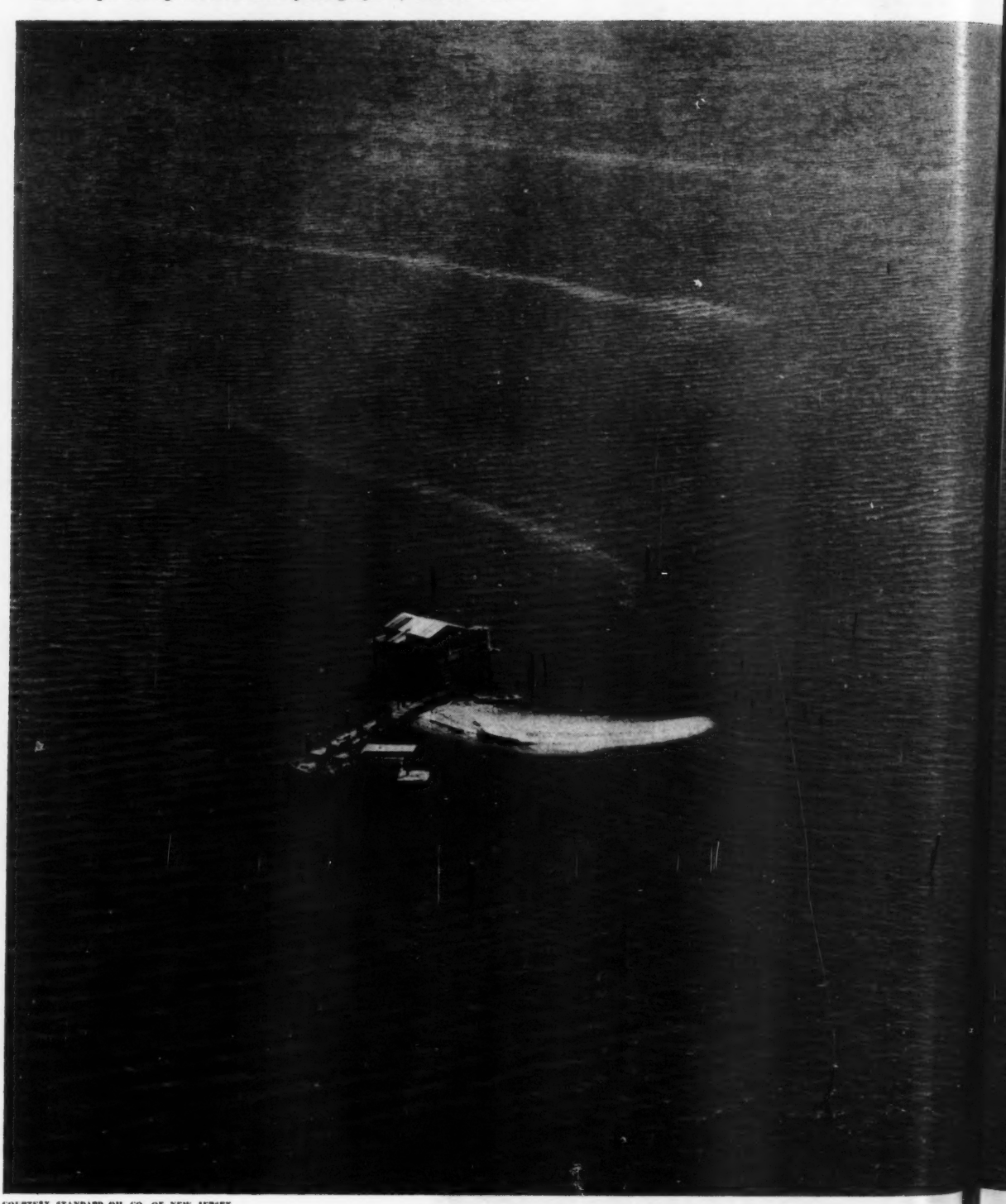
◁ Close-ups were no problem for Cooke and his box-type Kodak Duaflex I. Before photographing these Dutch boys in Haarlem, he placed a +¾ diopter close-up attachment over the camera lens.

To extend the shooting range of the Duaflex to include well-exposed gray-day pictures, Cooke kept his camera loaded with Super-XX film. Picture at *right* was made at camera's fixed f/12 and 1/30 exposure, in Holland. ▷

Cooke avoided overexposed negatives when using Super-XX in brilliant sunshine by a different technique. He couldn't change camera's fixed exposure, so he held a medium yellow filter over the lens and cut in half the amount of light reaching the film. Shot was taken in Holland. ▽

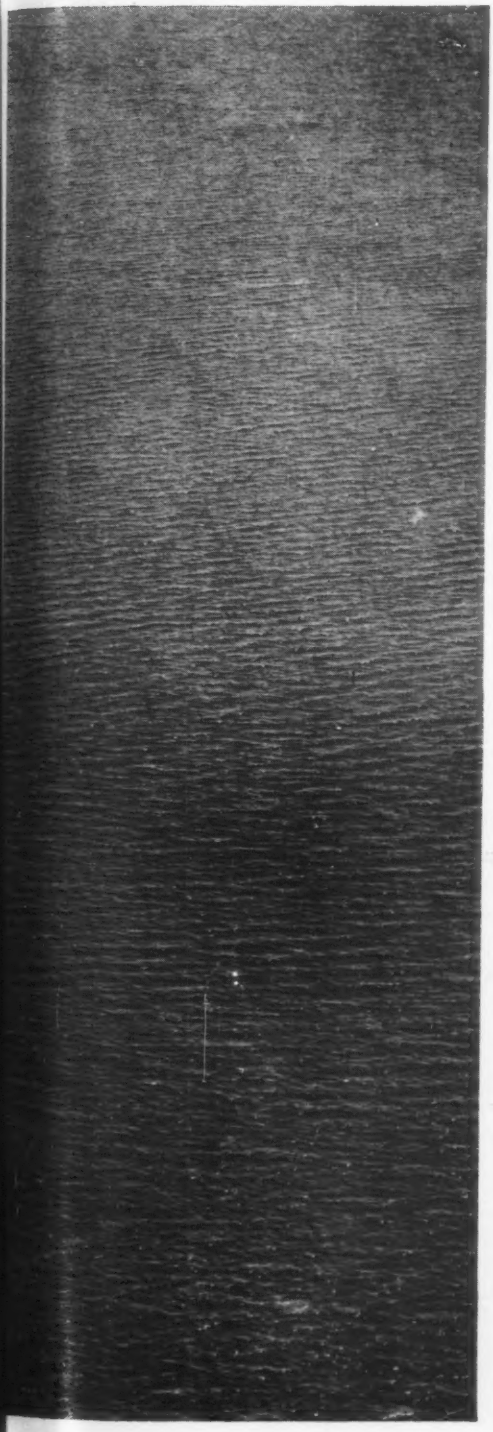
Don't overlook indoor candids made by time exposure. For the picture above, taken in a London hotel, Cooke rested the Duaflex camera on a glass table top, then exposed for 3-4 seconds.

Don't neglect the movie camera in aerial photography. For relatively low altitudes such as this, you'll find that operating your camera at 32 or 64 frames per second (slow motion speeds) will produce much less "jumpy" pictures than those taken at normal motion picture speed. *Louisiana photograph by Charles Rotkin.*



COURTESY STANDARD OIL CO. OF NEW JERSEY

In movies, as in stills, use of a red filter will reduce haze. In this type of picture, the red filter gives a dramatic contrast between cloud and sky. Include some object (wingtip) to give scale.



COURTESY BRITISH OVERSEAS AIRLINES

FLYING THIS VACATION...

ARE YOU going to get off to a flying start, this vacation? If so, be sure to keep your camera handy, instead of burying it deep in a suitcase. Pictures in flight are not difficult to make if you follow certain precautions. And certainly your efforts can be handsomely paid off with striking scenes in black-and-white as well as color. Mountain peaks, cities, ploughed farmlands, and cloud formations are all potentially exciting pictures.

For equipment, almost any type camera can be successfully used. However, if you're aiming for crisp pictures under any condition, you should use a camera with adjustable aperture and shutter speeds. The nearer the plane is to the ground, the faster the landscape will seem to slip away beneath you. Shutter speeds must be increased as altitude decreases to prevent the blur caused by the plane's motion in relation to the ground. Therefore, minimum shutter speeds are briefly: 1/200-1/400 at 1,000 feet; 1/100 at 2,000 feet; 1/50-1/100 at 3,000 and 4,000 feet. Box cameras, which have an average shutter speed of 1/30, should be used only when the plane has gained an altitude of about 5,000 feet.

Contrary to the usual advice, an exposure meter is not a must for airborne photographers. Light readings tend to be unpredictable at high altitudes, and meters are often more influenced by haze than by the light reflected from the earth. In such cases, erroneous readings would cause underexposure of film.

Exposures for black-and-white aerial photography generally range from f/8 to f/11 at 1/200, depending on the altitude and brightness of the scene. Color exposures run from f/4.5 *(Continued on page 113)*

GET CLOSE UP FOR VACATION PORTRAITS

HOW CLOSE SHOULD YOU BE to your subject for a good portrait? Most cameras focus no closer than 3 to 3½ feet. This is often a good working distance, but there are times when you wish to pick up skin detail and have a larger negative image. This is particularly true when photographing children. They're smaller than adults. At the same camera-to-subject distances, their images are not as big on the negative. When the negative is enlarged, there's a risk of graininess and loss of definition.

Nearly every camera can be equipped with some sort of close-up device to permit closer shooting than the camera affords alone. While many close-up devices are very expensive, the supplementary close-up lens costs only a few dollars. Even if you graduate to a more expensive close-up attachment later on the simple close-up lens will be an excellent teacher.

What close-up lens do you need? A lot depends on the focal length of your camera lens and the negative format. However, for an approximate guide, the +1 will focus from 3 feet to 20 inches, the +2 from 19 to 13 in. and the +3 from 13 to 10 in. That goes for both still and movie cameras. Tables for field sizes covered by the supplementary lenses, plus various camera-to-subject distance settings, are supplied with each lens. Close-up lenses don't require any additional exposure when used, but it's a good idea to use them at small apertures since they tend to destroy definition at wide openings. Besides, depth of field is quite shallow when you work close.

When working with close-up lenses, remember that your viewfinder doesn't see the same area as your camera's taking lens, so allow a bit of room around your subject so you don't cut off anyone's head.

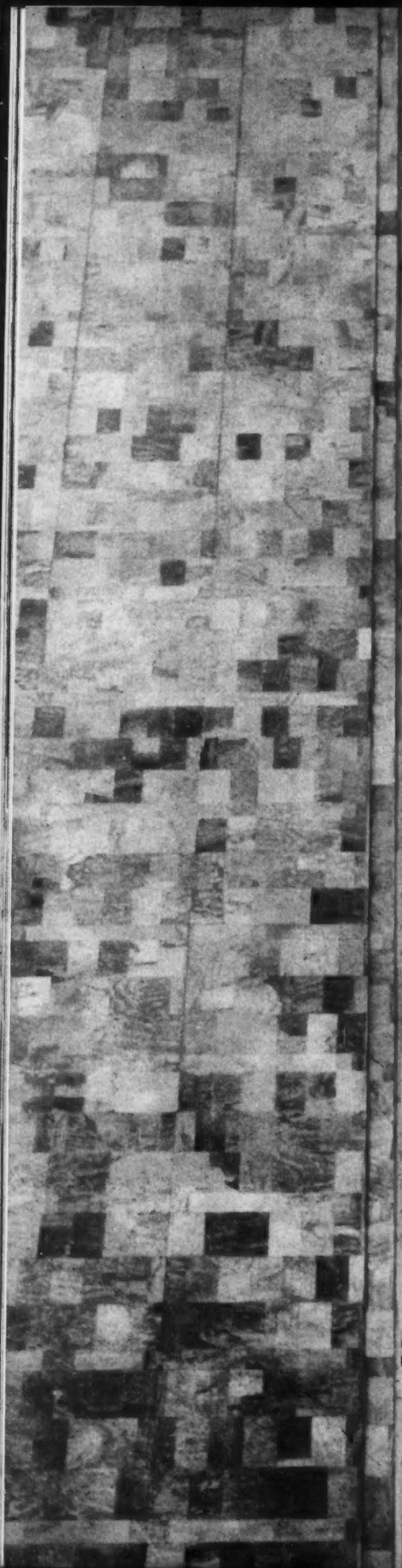
Once you've mastered the use of the simple close-up lens, you'll find an increasing number of excellent subjects for it. Start taking a closer look at your subjects this summer and see the difference.—*Joseph Crayon.*

Jacques Lowe, who made all the portraits on these four pages, photographed this touching picture of adolescence with a sunless summer north light streaming through a window. A + 2 supplementary lens (used in all these pictures) was placed over his Rollei's taking lens. Data: 1/25, f/5.6, Super-XX. ▷

△ You needn't limit your portraits of children to one child alone. Here Lowe photographed two. The f/5.6 opening at 1/50 sec. allowed sufficiently great depth of field to register both figures in pleasing sharpness. Although picture was made in shade, note the brilliant sunlit background which contrasts interestingly with the children.

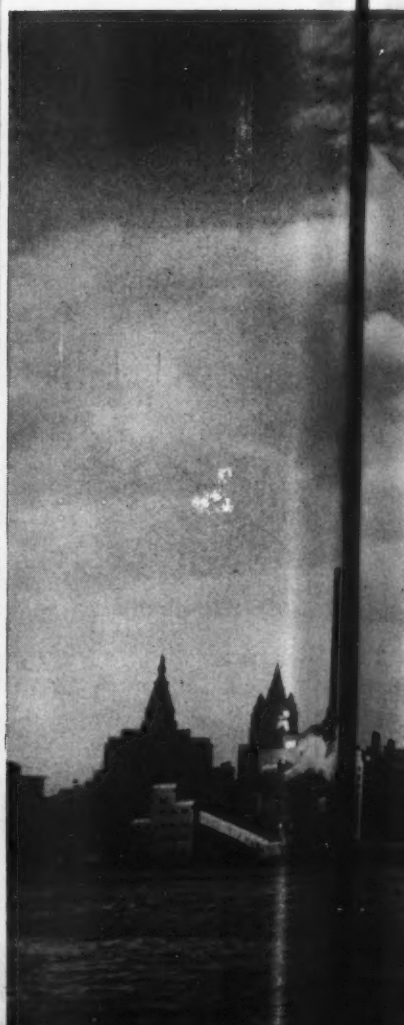
It's not always wise to show a child completely separated from the background. Here Jacques Lowe placed his camera on the ground and shot directly at child smelling flowers. His exposure was 1/25 sec. at f/3.5. The maximum aperture of the Rollei threw confusing background behind subject sufficiently out of focus. ▷

Close-up portraits can show animation if you're ready to release the shutter at the exact instant. The negative, made at 1/100 at f/5.6, was slightly overdeveloped to block up brilliant ocean background. Lowe generally develops all his negatives by inspection in Kodak D-76. ▽



◁ **Motion picture city-scapes will depend on your cutting technique to tell a lively story. This shot, a close-up of the Secretariat, could readily follow an over-all picture of the United Nations headquarters.**

A long shot is often an effective movie introduction. The subject, in this case UN in New York, is stated at once. The audience can anticipate detail shots that will build your movie story. *Bob Smallman photos.* ▽



VACATION CITYSCAPES

WHAT can you do about those buildings that lean back and almost *out* of your pictures? Either exaggerate this distortion or straighten at least one line—but don't let a cityscape be half upright, half distorted.

Often you can accomplish this, when you take the picture, by keeping one dominant line of a building vertical in the groundglass or viewfinder. Other minor perspective errors usually can be corrected on the easel during enlarging. Try tilting the easel 5-10°—with the image of the bottom of picture nearer the lens. This will compensate for some of the converging lines. When you do this, stop the lens way down to keep everything sharp.

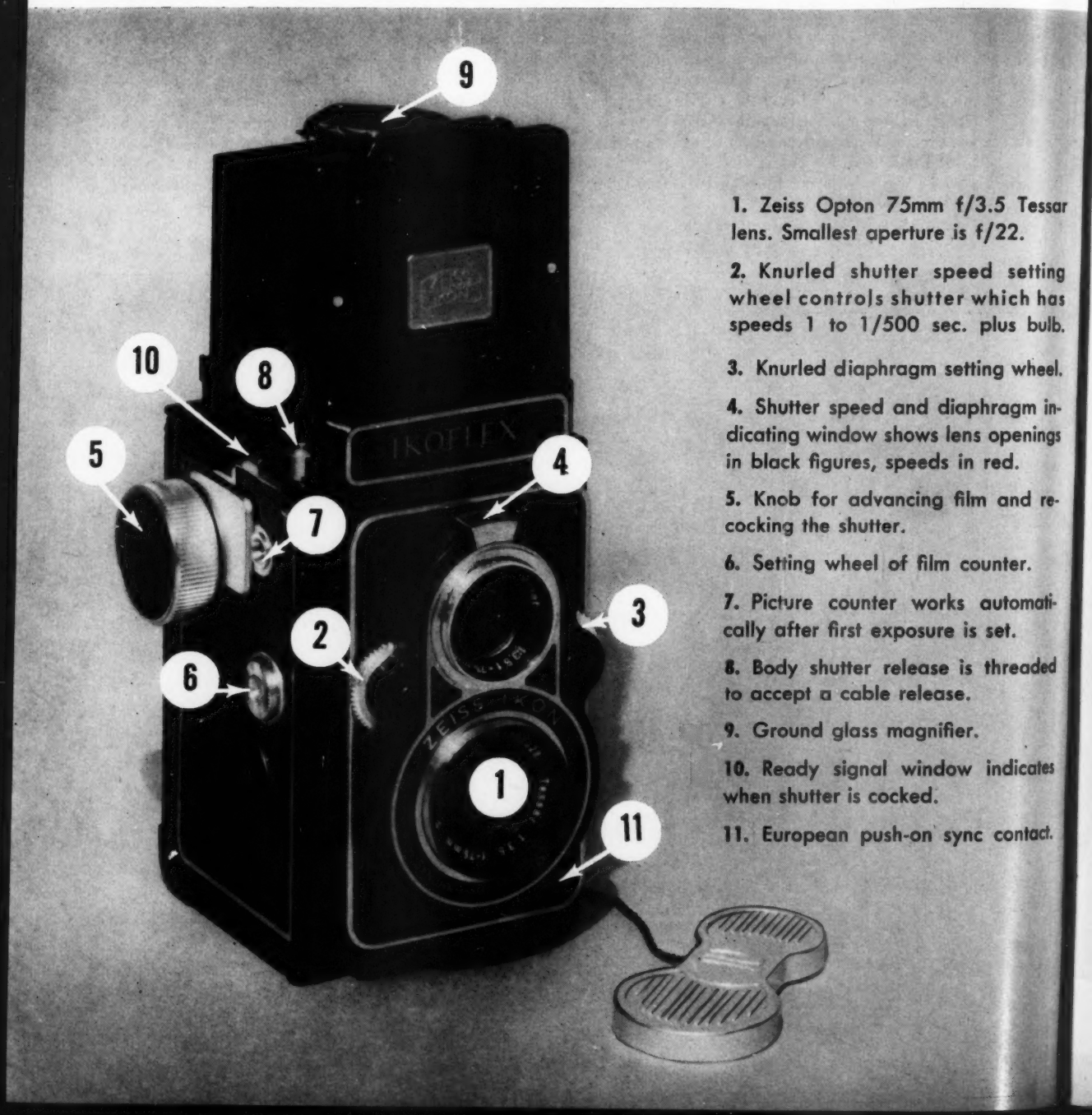
If you're faced with the problem of getting an overall picture of a particular building, one answer is to get away from it. As you move back, the converging lines will seem to straighten up. The long-distance shot, *below*, is an extreme example of this technique, which can rarely be used in the middle of a teeming city. However, even getting across a wide street or a block or two away from the building will help to a certain extent, provided intervening structures do not block the view.

Another technique is to pick out only part of the building for a potential picture. Unless you are photographing something relatively on your level as you stand on the sidewalk, it's nearly impossible to get high details. One thing you can do is to get up to a height that corresponds to the height of the subject and shoot from there. Take a meter reading, pre-set your camera, and make a mental note of how far the subject is from the street. Then get permission from the superintendent of a neighboring building to shoot from there.

Interchangeable lenses will give variety to cityscapes and, in some cases, help straighten verticals. Try a wide-angle lens for exaggerated distortion; to bring those high details to your camera, long focal length lenses will be useful. [For the effects of using lenses of various focal lengths in architectural photography, see "Interchangeable Lenses," MODERN, July, 1953.]—*Rebecca Blanchard*

IKOFLEX IIA

Just how good is the latest twin-lens reflex camera made by Zeiss Ikon? Here's the answer.... by Jack Daniels.



1. Zeiss Opton 75mm f/3.5 Tessar lens. Smallest aperture is f/22.
2. Knurled shutter speed setting wheel controls shutter which has speeds 1 to 1/500 sec. plus bulb.
3. Knurled diaphragm setting wheel.
4. Shutter speed and diaphragm indicating window shows lens openings in black figures, speeds in red.
5. Knob for advancing film and recocking the shutter.
6. Setting wheel of film counter.
7. Picture counter works automatically after first exposure is set.
8. Body shutter release is threaded to accept a cable release.
9. Ground glass magnifier.
10. Ready signal window indicates when shutter is cocked.
11. European push-on sync contact.

THE NUMBER OF DIFFERENT twin-lens reflex cameras manufactured today seems greater than ever. (The Japanese have some 40 different brands alone.) But few of the vast array available here in the United States can truthfully be called instruments equally suitable for the beginner, advanced amateur and professional photographer.

Although the Ikoflex IIa, manufactured by Zeiss Ikon in Germany, is well within the medium price level ($169), it has all the automatic features needed by the professional for swift operation. Yet it retains a basic operating simplicity easily learned and mastered by the novice photographer.

Since the most exacting requirements of a camera are generally made by the professional photographer who expects his equipment to operate faultlessly and with the least possible effort, the Ikoflex IIa was tested with professional standards in mind. But before we get to the actual tests carried out let's take a look at the camera.

All controls of the Ikoflex fall easily under hand. You'll need a good-sized right hand for the best grip on the camera.

Carrying case is nicely designed, well made, but you must peer through a plastic window when using the sports finder.

The camera's features

The lens is the 75mm Carl Zeiss f/3.5 Tessar. The shutter is an MX Synchro Compur with speeds of 1 sec. to 1/500 plus bulb. Apertures and shutter speeds are set by revolving two knurled wheels on either side of the camera located between the taking lens and viewing lens (*2, 3*). You focus the Ikoflex with a large knurled knob on the left side of the camera (3.6 feet is the closest distance to which the camera will focus). The Ikoflex is loaded by winding the 120 film with a large knob on the right side of the camera until the number 1 on the paper backing is visible in a red window on the bottom of the camera. The film counter setting wheel (*6*) must then be depressed and turned until a 1 appears in the counter on the right side of the camera (*7*). From this point on the camera operates semi-automatically, the film is wound, the shutter cocked simultaneously by the film advance knob (*5*) which stops automatically at each frame. The film cannot be wound until the shutter is released, so double exposures can't be made. There's a small indicator window on the top right side of the body (*10*) which signals red when the camera is cocked and ready to make a picture. Other features of the camera are: field lens underneath the viewing ground glass, open frame sports finder and focusing magnifier covering the entire ground glass (*9*). Now let's see how well all these features work out in actual use.

Testing the Ikoflex

The Tessar f/3.5 lens was subjected to both practical and optical bench tests. On the model tested, the lens was of good quality by professional standards. There was only a slight falling off at the extreme edges at full aperture. The image was critically sharp from corner to corner at f/5.6 and remained so through f/16. At f/22 there was a slight shift of focus. The shutter speeds were accurate within normal tolerances. The two knurled wheels setting speeds and apertures were easy to use although persons with poor eyesight may have some trouble reading the settings appearing in the window atop the viewing lens (*4*), particularly in bad light. The focusing knob proved easy to grasp and smooth in operation. However, the entire movement from 3.6 feet to infinity took only a quarter turn of the knob. Some users felt that it was too short a turn since the slightest knob movement placed the lens way out of focus.

The camera back opened easily for loading. The method of winding the film to the first exposure—turning the camera upside down to watch the red window, twisting the exposure counter wheel to the first number—seemed a bit awkward. After the first exposure was set, however, operation was amazingly swift and smooth. The shutter release is located in rather an unusual position, on the top right of the camera body (*8*). In order

to give the camera firm support while pressing the release, it's necessary to grasp the camera with the entire hand (*see top picture, page 83*). This method of support is quite easy but some users with small hands may have to adopt another way of holding the camera.

The synchronization contact point on the bottom part of the camera's front is of the European push-on type which has a tendency to pull loose under tension.

The viewing system

The field lens produced one of the most brilliant images ever seen on this type of camera—from corner to corner. In addition, the concentric lines typical of all field lenses were exceedingly fine, and not objectionable even when using the magnifier. All twin-lens reflex cameras have the problem of parallax correction. The parallax error is the disparity between the field of view seen by the taking lens and the field of view seen by the viewing lens. Some twin-lens reflexes have featured a viewing lens which tilts downwards as the camera is focused at close distances. Others use a pair of sliding bar masks which are geared to the focusing wheel.

The Ikoflex solves this problem by using a small ground glass. The ground glass image is about 2 x 2 inches instead of the actual negative size of about 2¼ x 2¼. The edges of the negative which are likely to be cut off because of the parallax error are simply not seen on the ground glass. While this system works, the negative will constantly include more subject area than the viewing ground glass shows.

The focusing hood

The focusing hood of the Ikoflex IIa is the one distinct link between this model Ikoflex and the many previous models introduced by Zeiss over a more than 20-year period. It consists of four metal leaves which spring erect when a button at the back of the hood is pushed to the left. The front leaf of the hood has an inset which swings upward to form a glassless frame-type sports finder in conjunction with a small square peephole in the rear leaf of the hood. In addition the front leaf contains a metal catch which hooks under the shutter release to prevent accidental tripping of the shutter when the camera's not in use. The left leaf of the hood contains a rather comprehensive guide for exposures under a number of different lighting conditions. Unfortunately they are all calculated for a film with an ASA rating of 40, far below any of the black-and-white films normally in use in the U.S.

The tripod socket, on the bottom of the camera, has an American thread but is located slightly to the right of center to clear the film counter red window. A felt-lined plastic lens cap is supplied with the camera.

The over-all "feel" of the Ikoflex is rugged, yet well finished and precise. With the exception of the release button, the controls fall easily under hand. In almost daily use for two months, the Ikoflex turned in a perfect mechanical performance score.

Unusual accessories

The accessories to the Ikoflex IIa are unusual and require some discussion. The case ($16 extra) is of unique design. The leather and workmanship are of exceptional quality. The front, which is hinged at the bottom, drops to allow the camera to be used without removal from the case. This front, however, is not removable. The top of the case incorporates a plastic window in the center which must be looked through when the camera's sports finder is in use (*bottom picture, page 83*).

There are two close-up attachments *(Continued on page 122)*

The Ikoprox closeup attachments plus the Ikopol polarizing unit can be used singly or nested together by slipping one over another.

Eye-level Prismatic Viewfinder slides easily onto the open hood atop the ground glass.

Portrait, *right*, was made with the stronger Ikoprox at f/11 and 1/50. The contact print from the negative is *above* for comparison.

the Camera Clubs

by MABEL SCACHERI

Most clubs aim at improving membership work while having a sociable time. Here's what you can do if your club falls down on either score.

Why do many people have a much better time at the meeting of one camera club than at a session of another, even when the two clubs have the very same speaker? This is kind of mysterious, so let's look into it.

The difference is partly a matter of friendly atmosphere in Club A. But that is not the whole story. One factor, I believe, is the kind of lighting they have in the two meeting places. Club A has a nice warm light, diffused by having the main light directed at the ceiling. Their print display, on big boards around the room, is more brightly lighted by lamps aimed at the prints.

Programs are important

Then, Club A has a great deal of variety in its programs. It engages well-known pros for speakers. And each one has a definite personality and viewpoint which is bound to make for variety. I used to snicker slightly when they began pulling in these local and visiting big shots, for I was pretty sure most of the beginners wouldn't know what the guy was talking about. I was wrong. The big shot, running true to big-shot form, talked about himself and his experiences. Not much deep technical stuff.

The club members, and the many visitors who usually swarm in to the meetings, listened with rapt attention. They got a charge out of the talk. So there is another point. Don't always give 'em data, give 'em inspiration.

Inspirational speakers make club members feel that photography is terrific; that they can have a wow of a time with their cameras. But these sessions remain strictly entertainment unless the members get out and shoot and try to improve their pictures. Actually Club B, which seldom has a big turnout, does much better work than Club A which never has the problem of empty chairs.

I often wonder why Club A's work doesn't improve—just what is lacking—why their members continue to make pedestrian pictures. Yes, they have a friendly atmosphere and interesting programs. But one thing I notice is that Club A seldom has field trips, and when they do, it is just some place around town. They make no forays into the countryside—as Club B does. They'd rather spend Sunday afternoon chatting at a tea party or coke party in the clubroom. This may explain why their members (most of whom were beginners when the club started) don't make better pictures.

Another instructive kind of program a club can put on is a demonstration, say of lighting or table-toppery or the use of the fussier cameras which have swings and tilts. I don't think Club A ever did have any such session. They claim their room is so small they could hardly manage it. And yet, a small room, just about big enough for the entire membership, is quite an advantage. There is something gloomy about a small group meeting in a huge place.

By and large the type of program you have should be adapted to what the members want. However, if your club members are staying away from technical meetings in droves, perhaps you ought to entertain them more. Try mixing in some entertaining programs between these how-to-do-it sessions.

More things you can do

Get a newspaper photographer to tell of his rough or daffy experiences. Those fellows are usually fun to listen to, even though their remarks may not apply much to amateur work. Or there may be a local pro who is extra good at child photography. A demonstration, with a cute little kid, too young to be self-conscious or smart alecky, is always amusing. And for a different studio night you can provide a couple of kittens or puppies as models for an evening of animal photography.

Both Club A and Club B have had kitten-nights, and both sessions were unusually successful. I don't know how much either group learned but nobody was asking himself, "Why do I keep coming out for these dull meetings?"

Try to have something doing, rather than somebody yakking, unless you know for sure your guest speaker talks well, or has had the kind of experiences that are interesting to hear about, even if told haphazardly.

Now, how about the out-and-out hijinks program, where the club plays a photographic version of "Twenty Questions," for instance? Such affairs succeed or fail according to the leadership of the stunt. A merry leader who can keep the ball rolling is what you want, and you are lucky if you have one in your club. Surprise him some time with a trophy for being a good skate, if he doesn't score high as a photographer.

Of course I don't mean the kind of character who hogs the limelight, runs the club single-handed, never gives anybody else a chance. Clubs have been killed off by that sort of egotist, although he could hardly get a chance to dominate the club unless it was full of sit-back-and-watch members.

Everybody has to get into the act, help the program chairman make a success of the meetings, come up with suggestions. They say a nation gets the kind of government it deserves, and maybe a camera club gets the kind of program it deserves.—THE END

ALEX LISCH

What does a camera club do when a member is confined to a wheelchair? New Jersey's Coast Camera Group schedules shooting sessions for locations that are accessible to one paraplegic member's wheelchair or car. The Group is informal; its members (an even dozen) hail from around the Jersey Shore.

The Kodak BULLETIN

Season's Roundup

It's a good idea, every once in a while, to check your outfit for those items you've always needed but never got around to buying . . . items that will make your picture taking more fun, more convenient; the results more satisfying. We have a few suggestions here. You'll find a lot more at your Kodak dealer's.

Protection

You have a Kodak camera; it's a *good* camera. One way to make sure it stays in top condition is to keep it in a Kodak Carrying Case.

Our cases are made like fine luggage. We buy only the best top-grain leather, but even that isn't all up to our standards—we reject as much as 30%. Special care is taken with fittings, fit and finish. The cases last for years, look smart, and are designed for quick, convenient use. Look them over when you have a chance. Your Kodak dealer has them.

Rock-steady

It doesn't take much camera movement, even at fairly fast shutter speeds, to cause a blur that shows up as soon as you enlarge the negative.

A Kodak Flexi-Clamp is one way to cure this. It's a C-clamp you can attach practically anywhere. The jaws are padded so you can even clamp it to furniture. It's easy to carry around, and the head swivels in any direction. Costs $4.95. To get even more steadiness, use a Kodak metal cable release. It keeps you from jiggling your camera with an overenthusiastic push on the shutter release. Prices start at a modest $1.05.

Better exposures

Every photographer ought to have a Kodak Master Photoguide. Fits in a pocket, yet has all the information you need. There's dope on exposure, light conditions, filter factors and filter effects, depth-of-field scales, flash and flood tables, effective apertures, and a whole lot more. Price, $1.75. And for moviemakers, the Kodak Cine Photoguide, $1.75.

For the youngsters

This is as good a time as any to get the younger members of your family in the picture. A good kit to start with is the Brownie Hawkeye Flash Outfit. For $13.95 you get everything needed for indoor-outdoor shooting; a Brownie Hawkeye Camera (Flash Model), a Kodalite Flasholder with Flashguard and batteries, eight efficient midget flash bulbs, two rolls of Kodak Verichrome Film, and an instruction booklet. Then, your youngster can take pictures in just

about every situation you can—you'll be giving him a good start towards becoming an experienced photographer. While you're at it, try the Brownie Hawkeye yourself and have some fun with really basic picture taking.

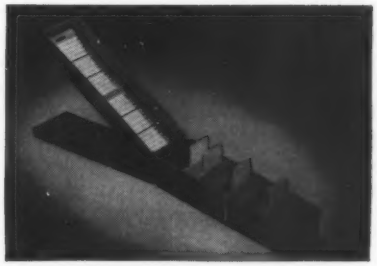
Handy viewer

There's a high point in your life if you take color transparencies. It comes when you show a choice slide to a fellow photographer you meet on the street and he raves about it.

We've a new device to make your slides look their best at such moments. It's the Kodaslide Pocket Viewer. Folds up small enough to fit almost any pocket. Has a ground and polished optical glass lens that gives 4× magnification. Costs only $1.95.

File right

Take a look at the new Kodak Ready-File the next time you're at your dealer's. Holds about 200 2 x 2-inch cardboard slides and up to 100 stereo slides. It's made of shatter-resistant polystyrene. Tapered sides keep your slides centered. Group separators take pen or pencil notations, and there's an index in the top. For $1.95, the Kodaslide Ready-



File is a bargain in efficient, attractive slide filing.

Pony for the folks

Here's a way to share the joys of life with the folks, particularly if they live out of town. Give them a Kodak Pony 828 Camera. First thing you know *you'll* be getting color slides and prints in *their* letters. The Pony 828 costs *only* $31.15. It has average exposure settings marked in red. And it uses 8-exposure No. 828 film, either Kodachrome or Kodacolor.

Another good idea is to give them a Kodaslide Merit Projector. Then they can show the slides you send them as well as their own. Take two shots of every scene you want to send them and you'll have inexpensive duplicates. The Merit is a 150-watt projector that costs only $24.65, has excellent optics, convenient top loading, and attractive styling.

Spare

A spare developing tank is a real time saver. When you have several rolls to process in an evening, you can run two at once. The $2.53 a Kodacraft Roll-Film Tank costs is well worth it in the time you save.

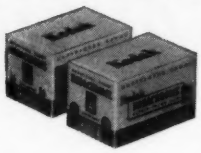
Prices include Federal Tax where applicable and are subject to change without notice.

Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

The Kodak BULLETIN

BETTER PHOTOGRAPHY...



How to choose

Reliability is a primary test of any film. All the characteristics must be standardized and dependable, from sheet to sheet and roll to roll—today, tomorrow, and next year.

The reliability of Kodak films is well known. But, in addition, each film has specific merits and applications. Examine your needs, measure them against the traits each film offers—and you can readily pick the Kodak films that best suit your individual needs and requirements.

One word of caution. *Systematic* experiment is a good thing. Random, hit-and-miss experimenting—jumping from one film to another in search of a mysterious magic key—simply impedes your progress. It is better to choose one or two good films and master them—learn the ideal exposure, ideal processing, color response, degree of brilliance—*before* you tackle others. That is the best way to gain all the superb quality that is built into each Kodak film.

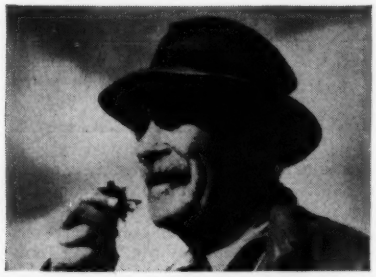
To help you make your choice, here is a quick survey of the Kodak films you'll be most interested in.

Basic Roll Films

For black-and-white photography

Kodak Verichrome Film is a fast orthochromatic film that is a favorite for general outdoor use and photography with flash. Since it's an ortho film, it is sensitive to blue light, but insensitive to red. Correctly exposed and processed, it yields exquisite tonal gradation, moderate grain.

With a yellow filter such as the K2 or Kodak Cloud Filter, Verichrome provides a thrifty, basic medium for most outdoor work. It is also excellent for pictures of men, since it tends to strengthen facial lines and characteristics. In indoor flash, it produces pictures of superb quality. And its extra exposure latitude saves many a picture.



In character studies, and in portraits of men, Verichrome has the extra punch the subject demands.

Kodak Verichrome Film is a good film to start with, because you can process it under a red safelight. And it is available in all roll-film sizes except Nos. 135 and 828.

Kodak Plus-X Film is a fast, fine-grain panchromatic film that's an excellent basic choice for all indoor and outdoor work when enlargements are to be made from small or moderate-size negatives. Since Plus-X is a "balanced-sensitivity" panchromatic film, all colors are reproduced in black-and-white very close to their proper relative tone values. This is particularly desirable whenever brightly colored subjects are pictured, and for portraits of women and children where a soft rendering of delicate flesh tones is sought.

Fine-grain pan films are the best choice where crisp detail is important in big enlargements.

Kodak Plus-X Film is available in standard roll-film sizes, and in film packs. It must be processed in total darkness.

Kodak Super-XX Film is a very high speed panchromatic film. Use it for fast action shots, indoors or out, and whenever lighting conditions are particularly poor. With it you can take instantaneous exposures with photoflood lights, even using a simple-lens camera. It is moderately fine grained, produces pictures of excellent quality when properly exposed and processed.

Choose top speed pan film for photoflood work—and for "candid" shots under ordinary artificial light.

Kodak Super-XX Film is available in most popular roll-film sizes and in film packs.

For color

Kodachrome Film is the top favorite for miniature color transparencies for hand viewing, or showing in 2 x 2-inch slide projectors and table viewers. It gives you brilliant color in a well-balanced, dependable film you can count on from roll to roll. It is available in No. 135 and No. 828 film sizes, both Daylight Type for outdoor shots, and Type A for use with flood or flash lamps. The price of the film includes processing and postpaid return to you.

Kodacolor Film gives you crisp, sparkling color prints. Since all standard Kodacolor Prints are made 3½ inches on the shorter side, you get a print usually much larger than your negative. Kodacolor is fast enough to be used even in a simple-lens camera in bright sunshine. It is available in Daylight Type or Type A for artificial light, and prices include developing the negative from which Kodacolor Prints and Enlargements can be ordered. It comes in most roll-film sizes, including No. 828.

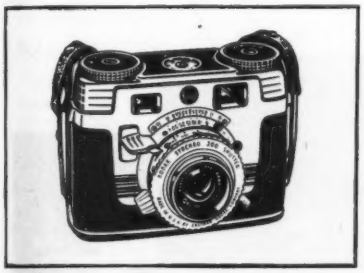
Kodak Ektachrome Film is a color roll film you can process yourself if you wish. It yields large transparencies for hand viewing, for showing in 3¼ x 4-inch slide projectors, and for commercial color photography. Almost as fast as Kodachrome, it is recommended for use in any camera with a good

the right film

f/6.3 or faster lens. Ektachrome comes in Nos. 620 and 120 rolls only, in Daylight Type, and Type B (for 3200° K lamps).

Special Roll Films

Kodak Micro-File Film is a very slow panchromatic film with extremely fine grain. You can use it to make copies of books, newspapers, documents and drawings. With



Choose Micro-File for line copies.

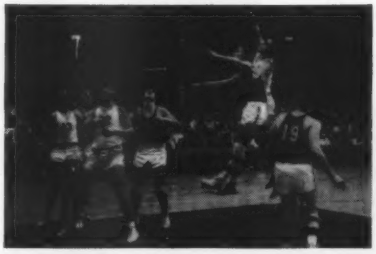
the proper filters, copies of old documents, though water- and weather-stained, can often be made more legible than the original. Available in 35mm magazines only.

Kodak Infrared Film produces unusual, dramatic effects. With a Kodak Wratten A Filter, it gives skies that are almost black, with fleecy white clouds and very light foliage. With this film and special infrared flash bulbs, pictures can be made in complete darkness. Comes in 35mm magazines (and in sheet film).

Sheet Films

There are many special sheet films made by Kodak for commercial, industrial, and scientific applications. But there are only a few basic ones you need to consider, at least at the start. To help you in your choice, we've listed them here. They are all available in popular sizes from 2¼ x 3¼ to 8 x 10 or 11 x 14. If you need something special, see your Kodak dealer.

Kodak Royal Pan Film—This is a new ultrafast, broad-use panchromatic sheet film. It combines extreme speed, balanced color sensitivity, and moderate grain. You'll find



it produces superb pictures in almost any situation ranging from portrait studies to fast-action sports shots.

Kodak Super-XX Film—A panchromatic film with excellent color balance, high speed, and moderately fine graininess. Has wide exposure and development latitude.

Kodak Panatomic-X—A moderate speed film with a microscopically fine grain

that makes it particularly useful for negatives to be blown up into huge enlargements and photomurals.

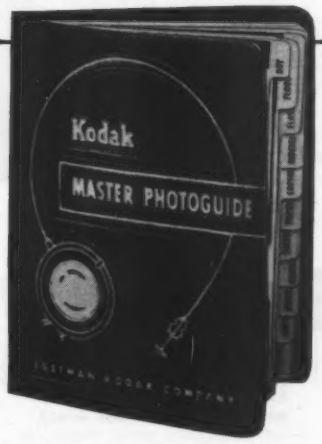
Kodak Portrait Panchromatic Film—A panchromatic film with a color balance that gives faithful black-and-white rendering of delicate color contrasts. A favorite for informal portraits, landscapes, architectural studies.

Kodak Ektachrome Film—In addition to roll-film sizes, Ektachrome is also available as sheet film in sizes up to 11 x 14 inches for large color transparencies.

Choosing the right film is one thing. It's another to use it properly. A Kodak Master Photoguide is the best way to make sure you get top quality from any film, black-and-white or color.

This pocket-sized book is a library of photographic data condensed to a reference form that gives you the answers at a glance, has every computing aid you are likely to need when you're out shooting.

In it you'll find exposure data for basic films, information on special situations, other film data, indexes, flash guide numbers. It has fast-action dial calculators for daylight shots, flood, flash, field depth, and effective aperture. There is a set of four contrast viewing filters in addition to filter and Kodak Pola-Screen data. There's data on close-ups, subjects in motion, field



depth computing, and much more.

The Kodak Master Photoguide costs only $1.75, is worth far more in the better pictures it will help you make.

Your Kodak dealer can help you in the selection of the film you need. He also has the Data Book on Kodak Films, which gives still more details on these and other Kodak films. See him soon.

Price is subject to change without notice.

Kodak

EASTMAN KODAK COMPANY, Rochester 4, N.Y.

here, there, everywhere...

get the best that every movie scene offers

"Here" may be your puppy playing at your feet . . . or a wide-angle view of eager little faces around a candlelit birthday cake.

"There" may be a cowboy riding along the far side of a canyon rim . . . or a sailboat race around a distant buoy.

"Everywhere" you go, wherever there's a movie worth taking, a Kodak Cine Ektar Lens can add to the scope and the quality of your picture.

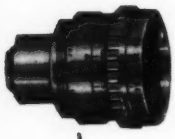
Kodak Cine Ektar Lenses—wide-angle and telephoto—let you stand still and optically move the scene forward or backward, until you've framed just what you want.

And near or far, you'll get the best that every scene offers. Kodak Cine Ektar Lenses are Kodak's finest for 8mm. and 16mm. movies—so outstanding in every detail of design, construction, and performance, that they have earned the name *Ektar*—Kodak's highest optical designation.

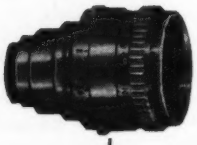
Your Kodak dealer will be glad to help you select Kodak Cine Ektar Lenses for your camera. Ask him for free lens booklet, No. C1-6 . . . or write Eastman Kodak Company, Rochester 4, N. Y.

Most Kodak Dealers offer convenient terms.

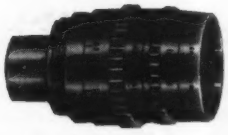
15mm. wide-angle lens gives you the widest view.

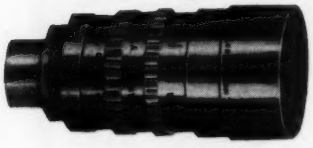


25mm.—the standard lens for normal 16mm. movie making.

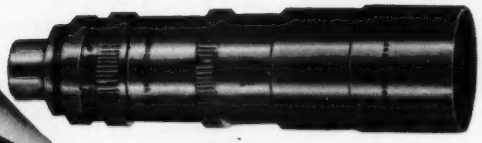


40mm. telephoto magnifies the normal view about 1½ times.

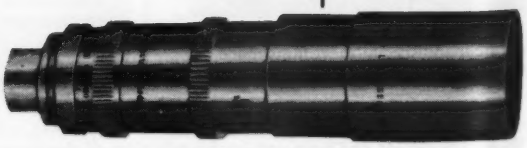




63mm. telephoto brings your subject 2½ times closer than normal.



102mm. telephoto lens cuts distances way down with its 4-times magnification.



152mm. telephoto lens brings far distant subjects right up into the foreground.

Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Dr. Cinema says...

A muffed vacation shot can be a dead loss. Don't take a chance, if you can plan in advance!

Movies are as much a part of the American vacation as luggage and relaxation. Before we cast off with a few pointers on planning this year's vacation footage, I want to call your attention to the still camera articles in this issue. Wherever possible, special attention has been given to including pertinent movie-making data in either the body text or the picture captions of each article.

Now to specifics . . .

Since I don't know whether you're heading to the hills or the shore, I'll stick to problems you are apt to encounter anywhere. (If you plan to vacation abroad, see page 62.)

The time to think about equipment and supplies is while you are scanning road maps and making reservations. Take *plenty* of film. Sure, you can usually find it en route—but the day will come when you run out of film miles from the nearest shop. Don't take a chance on being able to "pick up" what you need; it doesn't pay.

Equipment? Much depends upon how seriously you take your filming, and how light you have to travel. At a very minimum, you'll need a protective carrying case with a shoulder strap. Then, if possible, add a haze or Skylight filter for color, an extra lens or so if your camera permits switching lenses, and a tripod. Scoff at a tripod if you will, but once you compare tripod shots with hand-held shots, you'll be sold on the tripod idea.

A telephoto lens and a wide-angle lens will both come in handy. But if you must make a choice between the two, take the telephoto. The wide-angle is excellent for shooting landmarks at a fairly close range, but to reach out and record wildlife or distant objects, there's no substitute for the telephoto lens.

The haze or Skylight filter won't affect exposure, so it can be left on the lens for all your daylight shooting. Under most sunny conditions, it will increase clarity—especially in long shots of landscapes. Its purpose is to absorb some of the ultraviolet and blue light which you can't see, but which color film quite often tends to register as a visible light.

If you simply must pan . . .

Panning, the objectionable practice of swinging the camera from side to side, probably crops up more in vacation movies than any other kind. It's natural, I suppose. A person is so anxious to take in all of every vista that he starts using a camera like a paintbrush on a clapboard house.

Try to avoid panning except when it is absolutely essential. Then swing the camera *twice* as slowly as seems right to you. If you pan at what might be a normal swing of your head, the projected scene is apt to look as though it was panned at dizzying speed. Let me repeat: pan slowly!

If you shoot from a vehicle . . .

Scenes filmed en route, from a train, car, boat, or plane can produce some of your most interesting footage. In a car, a faster than normal film speed of 32 to 48 frames per second will minimize road bumps. (Please see page 92 for ideas on using your car as a camera dolly.) Shoot out the windshield or rear window, but never out the side windows while the car is moving. On a train, shoot from the sun deck if there is one, or the observation platform. Shots made out a side window are apt to result in blurred, meaningless scenery that hurts the eyes when projected. Some tips on shooting movies from a plane are included in the article on page 75.

You can eliminate the tripod in shooting from any moving vehicle. Hold the camera firmly, *not* rigidly, without letting it or your arms touch any part of the conveyance.

Title as you go . . .

You can save yourself a lot of future titling work if you photograph city name signs, road signs, plaques, and the like as you go. A closeup of a neon sign identifying your motel (shot after dark at about 8 fps, f/2.5) can add interest to your film. Better yet, if you plan your sequence of shots, it can appear where you want it in the film without editing or splicing later on.

Whether you are shooting titles, scenics, or bits of action, keep this cardinal principle in mind: Watch the background! Around home you can often re-take a scene in which a telephone pole appears to be growing out of your wife's head. But on a vacation trip, a muffed shot is usually a lost shot. If a roadmarker appears superimposed upon a hamburger stand, for instance, try kneeling and shooting upward so as to frame the sign against the sky. If this doesn't work, try some other angle—even if it's completely unorthodox. A few minutes spent in finding an effective camera angle can mean the brightening up and improving of an entire scene.

Advice is where you find it . . .

Seek counsel wherever it is available. Many resorts, passenger liners, and vacation areas maintain photographic experts and photographic centers. From these sources you can get help on everything from exposure data to advice on the historical or scenic material in the vicinity.

Advance reading will help, too. Travel folders highlight the scenic wonders of the areas they describe. If you travel by train, the conductor can tell you, for example, when the train will reach a certain canyon, mountain range, or scenic subject. With such advance knowledge, you can be all set in an advantageous spot when the time comes to press the shutter release.

An ounce of precaution . . .

If yours is a spool-loading camera, take special pains in loading and unloading it. Seek the deepest shade you can find—it's better to walk a hundred yards for deep shade than risk ruining precious vacation shots with edge-fog. A changing bag isn't costly. Examine one at your photo dealer's; it's insurance against fogging.

Speaking of insurance, I urge you to have your complete kit of photographic equipment covered by insurance. The "camera floater" policies issued by reputable companies are low in cost for the coverage they give. A good policy will cover your camera, projector, lenses, meters and everything else of importance wherever they may be. Inquire about this from your own insurance agent or broker, get covered, then relax.—THE END.

MOVIE SECTION ▶

A revised copy of "Tips on Vacation Filming" is available upon request: Movie Editor, MODERN PHOTOGRAPHY, *33 W. 60 Street, New York 23, N. Y.*

USE YOUR CAR AS A DOLLY FOR VACATION MOVIES

BY PETER GOWLAND

HAVE YOU EVER NOTICED that aside from changes of scenery, one vacation movie tends to look pretty much like the next? Use of the same camera angles, the same shooting technique, even the same human subjects in every scene, has a way of becoming monotonous.

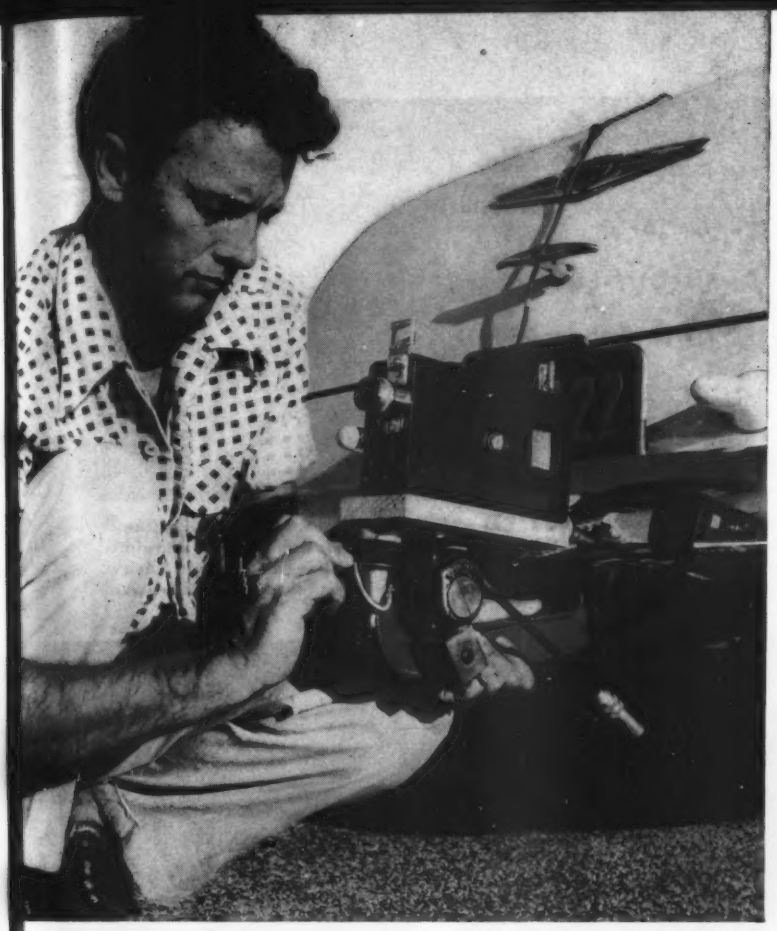
One of my favorite tricks for pepping up a family vacation movie is to use my car as a camera dolly. By mounting my camera in one of six different locations on the car, I obtain a variety of camera angles and action shots it would otherwise be almost impossible to duplicate. When the camera is mounted on a front door next to either the driver or the passenger, the shutter release lever can be tripped by hand. If mounted in any of the four remaining positions, namely on the front or rear bumper, the front hood, or on the trunk compartment, the shutter is tripped by remote control.

I imagine that in at least some of these camera positions the shutter could be tripped with a long piece of string. But in these days of power steering, push-button windows, and power brakes, why not go modern? An electric solenoid that will turn on your movie camera by remote control sounds expensive—but it needn't be.

In carrying out this assignment for MODERN, I discovered that a solenoid strong enough to trip a movie camera shutter is not readily available from a camera store. But since every car has a battery (at least 6 volts, and sometimes 12), plenty of power is available. I called on a mechanic down the block and enlisted his help. He didn't know of a small solenoid, but after digging around in a used parts box he came up with a hydraulic window lift from a Cadillac. "This gimmick has some kind of a solenoid in the bottom to let in fluid," he explained. "Since it operates on 6 volts, it might do the job for you."

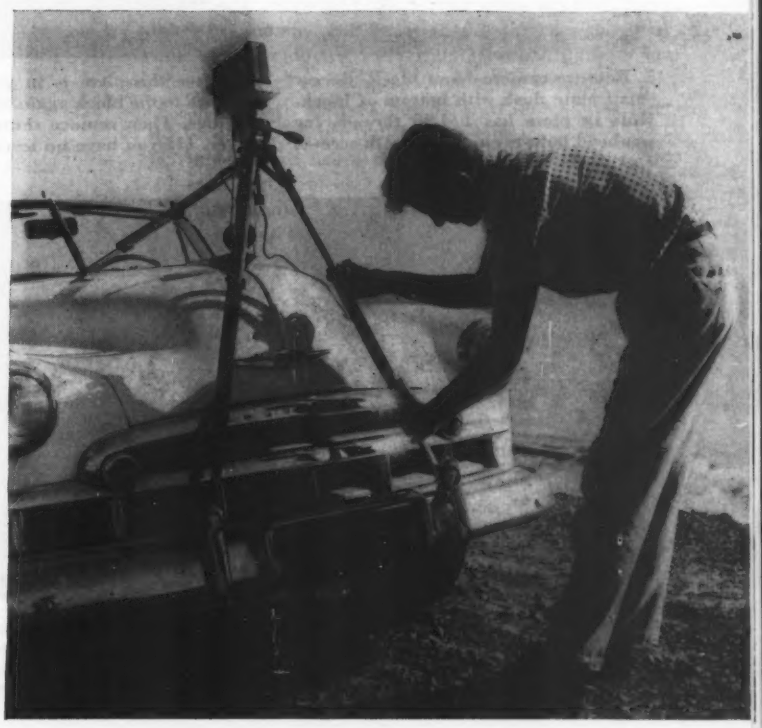
He wouldn't take any money for the solenoid. It seems that this particular part is used on most cars having hydraulic lifts, and is one of the first parts to give out. Most garages, he assured me, throw the part away, leaving the good solenoid in it. By doing a little research, you can probably locate a solenoid of this type in your local garage. A new one would cost you about $8.

The picture above is from a scene in which the camera dollies slowly up to the log-loading truck. In this case, the camera was mounted on the driver's side of the car with the same C-clamp arrangement shown in the picture at the *right*. (Details for making the C-clamp camera mount appear on page 94.) The advantage of using a mount of this type is the easy accessibility of the camera for refocusing, lens changing, and rewinding. By using a panhead on the mount, the camera can be aimed in any direction throughout a 360° circle. Although the remote control solenoid shutter release tripper (described in the text and on pages 94, 95) can be used with this setup, it is generally easier to simply trip the camera shutter release lever by hand.

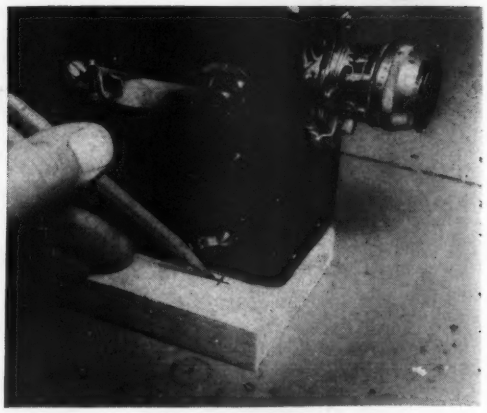


A dramatic low-angle dolly shot, *above*, can be made by mounting the camera on the front or rear bumper with a C-clamp as shown at the *left*. Note the solenoid cord leading to the dashboard cigar lighter. After focusing and winding the camera, it can be operated while the car is in motion by plugging in the solenoid cord. For the picture *above*, a piece of string was trailed on the ground so the bicyclists would stay at the right distance to keep in focus. For all scenes in which the car acts as a moving camera dolly, choose a smooth stretch of pavement. To further minimize bumps and jolts, avoid using long focal length lenses, and step the shutter speed up to 32 or even 64 frames per second. In shooting at a faster than normal shutter speed, be sure to compensate accordingly in your choice of diaphragm openings.

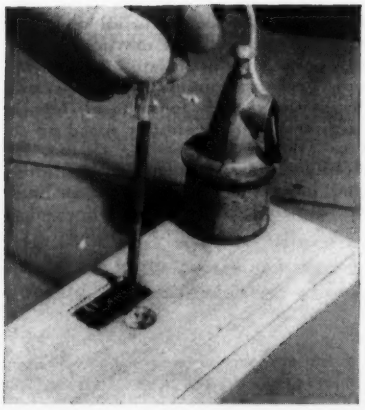
This scene, *above*, was made with the camera mounted on a tripod and fastened to the front of the car as shown at the *right*. Two legs of the tripod are wedged or otherwise secured to the bumper-guards; the third leg is fastened to the chrome trim of the hood with cord. The solenoid cord should be long enough to reach the dashboard plug by the shortest route that is convenient. On many cars, especially convertibles, the tripod can be mounted on the rear bumper in the same manner. Use a wide-angle lens if you want to photograph all the occupants of the car through the windshield, or from the rear bumper camera position. If you have no wide-angle lens, frame the driver in the right hand side of the viewfinder, have other occupants move themselves as close to him as possible.



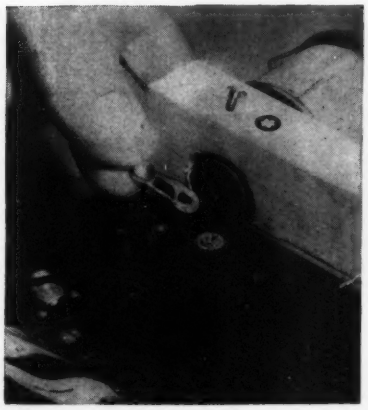
This is how a movie camera and solenoid can be mounted on a block to operate the shutter by remote control. If you have a push-button release, text explains how to modify the solenoid connection.



1. Cut a block of ¾ in. wood the size of the base of your camera *plus* about 1 in. margin *below* shutter release lever or button. Mark the block directly below the shutter release.



5. Remove camera from block. Recess small plate flush with bottom of block. Hole in plate has 1/4-20 threads for panhead bolt. Secure plate with screws.



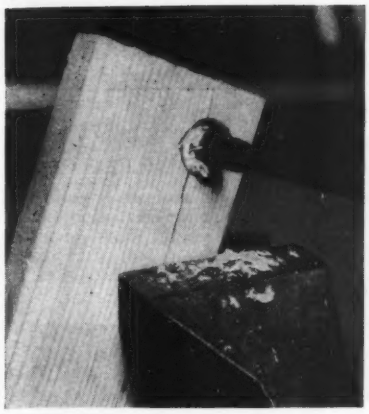
6. After the plate is in place, attach camera to the block again and check all fittings. Then remove shutter tripping lever. (If you have no lever, see text.)

7. Drill a hole in the shutter release lever as shown here. If your camera has a push-button release, you can skip this particular step.

9. When current is off, release remains in "up" position. When current is on, solenoid will pull lever down. For more details about solenoid, please see text.

10. To attach camera to C-clamp, drill ¼ in. hole through clamp. Round *one end* of hardwood block 1½ x 1¾ x 2 in. so it will fit between clamp flanges.

11. Two ¼ inch holes drilled through block as shown take 1/4-20 bolts to attach block to C-clamp, and to hold the camera.



2. Marked spot may be on front, side, or rear of block according to type of camera being mounted. Drill hole in block the size of the solenoid.

3. If hole is exact size of solenoid, a press fit will probably hold parts securely together. If the fit is loose, use household cement wherever needed.

4. Drill ¼ in. hole in block where it will align with tripod socket. To attach block to camera, used 1/4-20 flat head bolt. Bolt must fit flush with surface.

8. Flatten one end of short wire to hold lever in place; make loop in other end of wire to fit into hole in end of cylinder. Short wire passes through loops, holds it securely to the cylinder.

12. At an auto parts store you can buy a plug to fit a dashboard cigar lighter. Attach plug to length of wire leading from solenoid. Camera operates whenever plug is pushed into socket.

Pry the solenoid apart and check it by connecting it to your car's electrical circuit. You can't get hurt fooling with the car wiring (because it is only six volts) as long as you keep away from the spark plugs, etc. You won't need the motor running. Find a "hot wire" by connecting the ground wire of the solenoid to any metal part of the car, and touching the other solenoid wire to various places in the car wiring system until the thing jumps! If this kind of experimentation gives you gooseflesh, ask your garageman to check the solenoid for you—it will only take a jiffy.

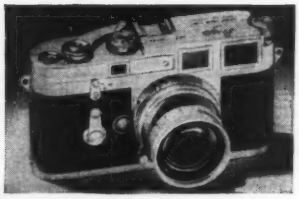
When the solenoid has been mounted alongside the camera as described on pages 94 and 95, a long cord will be needed to reach from the solenoid to the dashboard of the car. The simplest connection is through the cigar lighter. After removing the lighter, you can plug in one of the special electrical plugs made for trouble lights, spotlights, electric shavers, etc. To start the camera, plug it in; to stop it, simply pull out the plug.

If your camera has a push-button shutter release instead of a lever release as shown in the illustrations, hook the solenoid to the camera in this manner: Note that the solenoid has two metal cylinders inside. The electrical impulse causes the upper cylinder to be pulled down, and the lower cylinder to be pulled up. When not in use, the two cylinders are held apart by a spring. For the pull-down release (as shown in the assembly illustrations for a lever-type shutter release) the release is connected to the upper cylinder. To operate a push-in release, mount the solenoid in such a way as will allow you to connect the release to the lower cylinder. When an electrical impulse reaches it, the cylinder pushes against the lever which, in turn, starts the movie camera. If, incidentally, the spring between the cylinders is too strong to be actuated by the solenoid, remove it. If you like, you can even remove the extra cylinder.

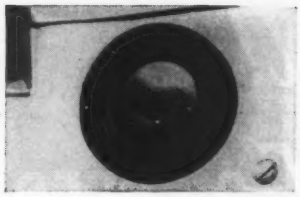
If you leave the camera in place for any length of time, cover the camera as a protection against dust and bugs. Remove the covering when you are ready to film a dramatic bit of action or a breathtaking stretch of holiday scenery. Happy shooting!—THE END

NOW THERE IS

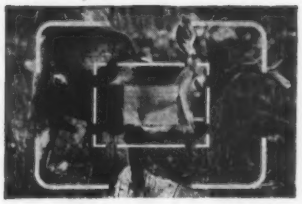
Introducing the great new, super-automatic Leica M3—
its superb simplicity commends it to
both professional photographers and critical amateurs



Something marvelous has been added to the world-famous Leica line... a brand-new Leica to top the If, IIf and IIIf model Leica cameras. It's the super-automatic Leica M-3 and it will outperform *any* camera.

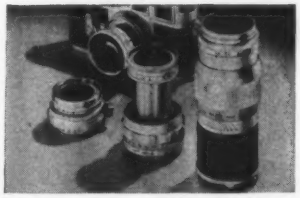


You see double in this window. It's the viewfinder; it's the rangefinder. You see the picture big, brilliant and life size; you focus with either split or coinciding images; you keep your left eye wide open for action.

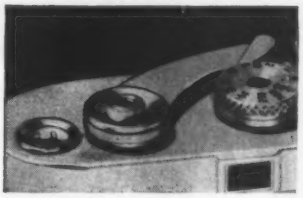


You get what you see. A bright, illuminated line marks off the field of view for a 50mm lens. Change lenses and new fields of view are outlined. When you focus you compensate for parallax automatically.

You change lenses faster. It takes only ⅛ twist of the wrist to: remove one lens; replace it with another. Just ⅛ turn locks the lens in place, seats it firmly on the lens flange in precisely the right focal length.

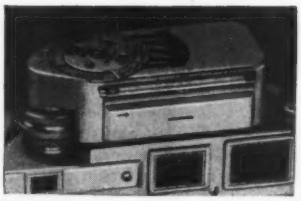


You take your pick of 6 new M-3 lenses: in 35mm—a Summaron; in 50mm—an Elmar, a Summicron, a Summarit; in 90mm—two Elmars; in 135mm—a Hektor. Reflex housings, larger focal length lenses available.

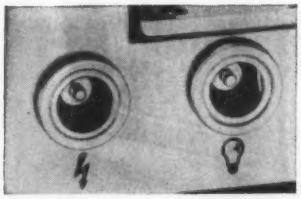


You wind with your thumb. On the M-3 there's a winding lever instead of a knob. Two short, swift strokes advance the film and cock the shutter. You can wind at eye-level; you can take a picture a second.

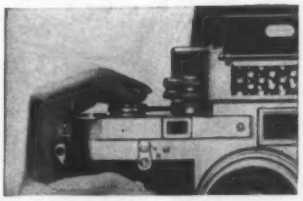
A 4th LEICA



You read the meter and you set the shutter automatically. The new Leica-Meter accessory for the M-3 couples to the camera. Choose your aperture, line up the needle, and you've automatically set the shutter speed.

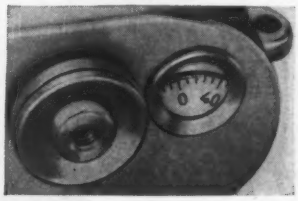


You synchronize automatically for flash. Using bulbs or strobe, no synchro-scale settings are necessary. The shutter dial sets the correct synchronization. A new synchro-cord plugs in at any angle and is spring-locked.



You take the picture. The shutter release on the M-3 is in a recessed cup to prevent accidental pictures. Only a little pressure releases it. And so that you can take your own picture, there's a built-in self-timer.

You can open the back so you can load the new M-3 quickly and be sure it's loaded right. The film need not be tapered. A spring-loaded handle on the take-up spool makes it easy to lift out and then replace.



You never set this exposure counter. It advances automatically as you advance the film; it automatically resets itself to minus 2 when you remove the film. A built-in lens magnifies the counter, makes it easy to read.

You can set it at almost any speed. The M-3 has a single shutter speed dial—with speeds from 1 to 1/1000 of a second. There are click stops, but from 1/50 to 1/1000 you can get accurate exposures *between* stops.

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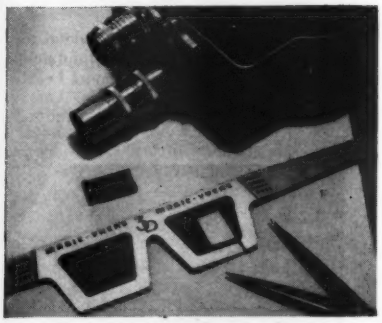
cine-kinks

Want a Polaroid filter? Try cutting your filter from a pair of 3-D glasses so it will fit into your filter adapter.



Experiment to find the additional amount of exposure that will be required; it will probably range from one to four stops depending upon the direction of the light. The filter will cut a good amount of reflections and glare from water or glass, and will at the same time soften color contrasts.

—*Ty Cotta*

So you're vacation bound!

Planning to take your movie camera through customs? Be sure to read the article *Going Abroad on Vacation?* on page 62.

Headed for the tropics? Be sure the film you take along is packed to resist moisture. Moreover, take special pains to protect your film against excessive heat at all times.

Don't guess about your camera's condition—make sure it's in tip-top shape before you leave home. Clean it according to the instruction book that came with it, have needed repairs made by an expert. On the road, keep the camera in a protective carrying case whenever it is not in actual use.

When possible, shoot roadsigns, building signs, plaques, etc. *before* you photograph the scenes and objects they identify. This will enable you to remember specific scenes months later, may save hours of titling drudgery next winter.

Try to arrange to have films that are exposed abroad processed as soon as possible. If you purchased the film in this country, it is generally best to send it home for processing. Send each package by registered airmail to the manufacturer's processing plant, marked: *"Exposed film to be processed. For personal use only—no commercial use or value."*

If you take a tripod, make sure you aren't breaking a local regulation when you set it up on a foreign street,

(*Continued on page 100*)

1. The 252 Monterey 8mm spool-loading movie camera with B&H Sun Dial, Super Comat 10mm f/2.3 lens, $59.95.

2. The 134-W Companion 8mm spool-loading movie camera with B&H 0.5-inch f/2.5 lens, four operating speeds, $79.95.

3. The 172-C Vagabond 8mm turret magazine-loading movie camera with B&H 0.5-inch f/2.5 lens only, $159.95.

4. The 200-TA Auto Master 16mm turret magazine-loading movie camera with B&H 1-inch f/2.5 lens only, $264.95.

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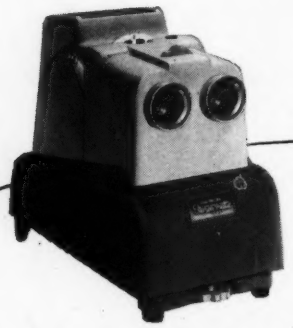

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CINE-KINKS

(*Continued from page 98*)

or in a foreign building. If in doubt—ask someone in authority to grant you the permission you need.

We've mentioned this before but so many readers continue to ask about developing color movie film at home that it bears repeating: None of the major color film manufacturers provide instructions or chemical kits for home-processing color film. To the best of our knowledge such information is not available on an authoritative basis anywhere. The time, temperature, and processing steps required in developing color film are much too exacting for satisfactory results to be obtained anywhere outside a fully equipped processing laboratory.

If a splice breaks and the film being projected goes on the floor instead of on the take-up spool, don't rewind it immediately. Put it in a basket or box and *clean* it before you rewind. Otherwise the film will be damaged by grit and dust picked up from the floor and wound into the reel.

Q. If film is going to be soundstriped, are there any special precautions that should be made in splicing?
A. Splices should all overlap in the same direction. Avoid excess cement which may cause film to buckle (thus producing a possible break in the soundstripe momentarily).

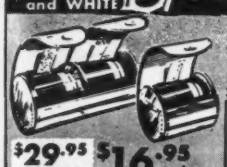
Q. Does anyone make a "rack over" that can be adjusted to fit my Bolex camera?
A. If your Bolex is an "H" model, yes. Consult your photo dealer. There is no universal rack over that can be adjusted to fit *all* movie cameras because their viewfinders are not placed in a standardized location in relationship to the taking lens. With a few exceptions (such as the Bolex H, for example) a movie maker must design his own camera rack over.

Q. I overheard a couple of cine hobbyists talking about a "color wheel." What is it, and how is it used?
A. A color wheel is generally a piece of metal or cardboard mounted in front of a projector lens. Slots in the wheel are covered with pieces of colored gelatin. Black-and-white pictures are tinted when projected through one of the gelatin-covered panels.

Q. I've suddenly begun to get unsteady pictures on the screen even with films that used to project perfectly. How can I make absolutely certain whether my projector—or some new vibration in the room—is at fault?
A. Adjust your frame lever until the frame line can be seen on the screen. If the line moves up or down, the projector is at fault. Better have the pressure plate and gate springs checked by a competent repairman.—THE END

FOR COLOR FOR BLACK and WHITE

Spiratone AUXILIARY TELEPHOTO AND WIDEANGLE LENSES HAVE PROVEN A MUST FOR 35mm



For these Cameras: Argus C2, C3, C4, 21, Bantam, Beloxy B, B2, C, B22, C22, Contessa 35, Edinex, Kodak 35 (RF), Mercury II, Perfex, Polaroid Land, Pony 828, 135, Retina I, II, Signet, Vito and most other 35MM cameras.

$29.95 Set of Telephoto and Wideangle lenses in double leather case, for any camera listed. $16.95 each lens

NEW! MATCHING TELEPHOTO AND WIDEANGLE FINDERS, for use with auxiliary lenses. Can be used handheld or fit accessory clip of Retina, Contessa, etc. For Argus C3, easily installed accessory clip $1.00. Finders are chromefinished, precision made. EACH $3.95. Both for $7.49.

FILTERS: Your choice of medium yellow*, green*, orange*, red*, haze*, photo-flood*, type A, UV-16, UV-17 and sky-light for use with Spiratone lenses. Each filter. $1.00

Wideangle Finder Attachment for non-reflex 35MM and 828 cameras. $1.95

PROVEN FEATURES STILL AVAILABLE DESPITE NEW LOW PRICES:

- Extra-hard S-coating
- Full color correction
- Free genuine leather case
- Lifetime Service Guarantee
- No change in exposure or lens opening necessary

***TAX REDUCTION SPECIAL FREE:** Your selection of any two of the filters marked * with every Spiratone aux. lens ordered. With order for set, select four free filters or pay only $4.98 and receive all ten filters listed.

When ordering, be sure to state what camera and lens you have.

BRAND NEW FEATURES NOT AVAILABLE BEFORE

Telephoto Finder Mask, supplied free of charge with every lens, for every non-reflex 35MM camera.

All lenses furnished with either built-in or separate filterholders (save $1.25 or more per lens!) interchangeability of adapters, so that one lens may often be used on several different cameras.*

Scientifically designed means of attachment of auxiliary lens to camera — every adapter expressly fitted for your camera.

*If you wish to purchase a lens or set of lenses to be used on two or more cameras, write us what your problem is, and we will try to furnish you with that model which can be adapted for use with your particular cameras. Each lens is furnished for use with one camera only —additional adapters are $1.25 each.

Shipping cost, for 1 lens 25c for set of lenses 65¢

FREE 12 Page Booklet Tells All About Auxiliary Lenses, Write For It!

UNUSUAL BUYS IN NEW TELE LENSES

150mm f:5.5 PIESKER, preset diaphr., for Kine Exakta, Praktica or Master Reflex .. $49.95

90mm f:4 Sun, rangefinder-coupled for Leica, Canon, in brass mount $29.95

40, 60, 90, 135, 180mm LENSES AT 50% SAVINGS—STATE YOUR SPECIFIC NEEDS.

FRESH SAFETY GUARANTEED **35mm BULK FILM** AND CARTRIDGES

PRIVATE BRAND **35MM COLORFILM 4½¢** per transp. incl. processing

Yes, Spiratone brings your colorfilm costs way down, but not with surplus or off-color stock. Now the finest, freshest Private Brand colorfilm can be yours at ¼ of the usual cost. Daylight (ASA 10) or Tungsten (ASA 16) Types. Use same correction and conversion filters as with Kodachrome.

35MM, IN METAL CARTRIDGES

20 exp., ea. $1.95; 3 for $5.49; 6 for $10.69
36 exp., ea. $3.29; 3 for $8.99; 7 for $19.99
Prices incl. proc. and mounting of doubleframe transp.
Shipping Charge: 1 to 6 10c; 7 to 10 35c

35MM BULK, INCL. PROCESSING

27½ ft. $9.95; 50 ft. $16.95; 100 ft. $29.95
Add postage.

FRESH, SAFETY, GUARANTEED **35mm RELOADS** IN METAL CARTRIDGES

ASA 125 COLORFILM $3.95 — DAYLIGHT TYPE, 15 EXP. New ultra speed Supertomic makes possible highspeed color shots, color under poor light, color with great depth of field. 30 exp. $5.95 incl. proc

ANSCOCOLOR 20 EXP. **$1.50** — Daylight or Tungsten, Types 235 or 234, same as factory packed spools. Processing per roll $1.00 incl. 2X color print. 8 for $10.50 postpaid

EK PLUS X or PANATOMIC X or SUPER XX — 36 Exp. each 60c, 4 for $2. Sh. Charge for 1, 5c; 3 to 5, 20c; 6 to 8 25c. 20 EXP. 40c 6 for $2

75mm (3") f:4.5

VASKAR in PRONTOR II $8.88 ppd.

Here is your chance to get a new coated German lens, with diaphragm openings up to f:16, in a Pronter II shutter, with 8 speeds (incl. one full second), T, B, cable release socket and built-in delayed action, at a fraction of its regular value. Use it on camera, for enlarging, projecting, for bellows work with 35mm camera: many other applications.

65mm Wideangle for 2¼x3¼" $17.49

In popular Prontor S synchro shutter

Owners of 2¼x3¼" press and other cameras have waited for just such a buy! Made by Leitmeyr, famous German manufacturer of press wideangle lenses, the 65mm f:6.8 lens is "just what the doctor ordered", covers appr. 85 degrees: one-half of the symmetrical lens can be removed, converting it into a 130mm telephoto! The Prontor S shutter has eight speeds, B, M-X synchronization. *Ship Chge 35c*

Same lens in COMPUR RAPID synch shutter, with 9 speeds to 1/500th $19.89

THREE UNIT **REFLECTOR OUTFIT** $5.49

Two aluminum 10" reflectors for #1 or #2 bulbs, one bullet reflector for spot effects, all three complete with swivel joint, switch, socket, clamp and cord —at a fraction of their usual cost. *Ship Wt 5½ lbs.*

SUGGESTION: 2 #2, 1 #1 photoflood bulbs 86c.

Brand New German Made **REFLEX HOUSING FOR LEICA, CANON** $29.95

Ready-to-use, with dual cable release system

Never before could so small an investment change your Leica, Canon into a single lens reflex camera, ideal for parallax-free close-up, telephoto, medical and scientific work! Focus with formerly impossible fraction-of-inch accuracy through adjustable magnifier on bright, curved groundglass, turn for vertical shots with equal ease and press release: mirror jumps up, exposure is made of exact image you saw! Use with extension tubes or bellows for closeups, with special 135mm tele lens for complete closeup to infinity range.

Save more still by buying combinations:

REFLEX HOUSING

+ three-piece metal ext. tube set..... $33.95
+ focusing extension tube..... 38.95
+ Bellowscope Jr. 45.95
+ 3 pc. ext. tube set and special ctd. 135mm f:3.8 SUN telephoto..... 69.95
+ Bellowscope Jr. and special ctd. 135mm f:3.8 SUN telephoto..... 82.95

Leathercase for lens $5.75

35mm DAYLIGHT LOADER $4.95

including five cartridges

IF PURCHASED TOGETHER WITH MINIMUM OF $7.95 WORTH OF BULKFILM.

It's so simple to take advantage of the exceedingly low cost of 35mm bulkfilm and to load any desired length into a standard Eastman cartridge. First few reloads already make loader pay for itself. LOADER, alone with 5 cartridges, $5.95 *Sh. Wt. 4 lbs.*

SPRING SPECIAL Daylight Loader with 5 cartridges plus 100 feet Plus X or Super XX (our total 'regular' special price $9.99) $7.99

ALL-YEAR B&W ASSORTMENT: Daylight Loader, 5 cartridges, plus 27½ ft. each or Super XX, Plus X and Panatomic X all for $8.99

EK PLUS X, PANATOMIC X or SUPER XX

100 ft. $3.98; 50 ft. $2.29; 27½ ft. $1.49
Shipping Charges 30c, 30c, 10c

ANSCOCOLOR. 27½ FT. $7.95

Emulsions No. 235 (Daylight) or 234 (Tungsten), same as Ansco's factory-packed cartridges. Not to be confused with other emulsions or outdated stock. Price includes 5 cartridges, 50 ft. (+ 8 cart.) $13.98; 100 ft. (+ 10 cart.) $25.95. *Shpg. Cost: 25c, 35c, 50c.*

COMB. OFFER: 27½ ft. Anscocolor, Loader, 10 cartriques, 100 Glass Slidebinders—all for $14.95

Screw-in & Bayonet

BODY, REAR & LENSCAPS ea. $1.00 for Leica, Canon, Kine Exakta, Praktica, Contax S 3 (asstd.) for $2.69

BODY CAPS protect camera body, shutter, when lens is removed. REAR LENS CAPS are a must for all your extra lenses. And FRONT LENS CAPS make perfect seal against any harm to optics, cannot fall off. All caps precision machined aluminum. Available for Sonnar, Biotar, Primoplan, Tessar, Triotar—be specific when ordering.

SPIRATONE BACKS AND RECOMMENDS THESE NATIONALLY KNOWN QUALITY

LEATHER GADGET BAGS

Made by one of the foremost manufacturers in the field, and exclusively offered by us, through a special purchase, below or close to the usual wholesale prices. These bags are all brand new first class merchandise not to be confused with "seconds" or "closeouts" of inferior leather bags. Ship. Wt. of Gadget Bags. 4, 5 & 6 lbs.

SP4. A jumbo-sized, well-made genuine cowhide bag of beautiful appearance. Ample in size — 9"x11½"x4" —for small press cameras and plenty of accessories. Zipper around top for easy accessibility of contents. Roomy inside pockets and an extra large outside pocket. $10.95

SP5. A topgrain pigskin bag for the advanced amateur or professional, large enough for press cameras (10"x12" x5"), or for taking "both cameras" along. "Wraparound" zipper,—flashgun holder, shoulder pad. If you couldn't afford that $30.00 bag, you won't pass up the SP5 at a 54% saving. $13.95

SP6. The latest addition to our line, and one of the finest. An oversize genuine cowhide pressbag, 10½"x 14"x5", largest size available in gadget bags costing normally $40.00 to $50.00. Adjustable strap with shoulderpad runs around bottom of bag—no equipment too heavy for this bag! Inside cover are a batteryease holder and a zippered pocket; on sides are one large pocket for meter, two small ones for filters. Adaptable inside partition. Back and bottom are fibreboard lined for extra support. We'd bet you'd only expect to pay that little only for a plastic bag, for the cowhide SP6 is Spiratone-priced at $17.95

FREE: Dictionary on common 35mm film terms. State camera you have when requesting.

Time Exposure & Delayed Action Now Added to Every Camera

AUTOKNIPS II $2.95

This most popular of all self timers in conjunction with a cable release, adds to your camera a feature many a photographer has paid a small fortune for: 11 slow speeds from ½ a second to ten seconds! Was $4.95. Ship. Cost 10c.

CABLE RELEASES: 4" 25c, 7" 35c, 10" 45c.

'DEVELOP YOUR OWN ANSCOCOLOR FILM' OUTFIT. $11.89

Enjoy the thrill of processing your own colorfilm! Outfit consists of 27½ feet of fresh Anscocolor 35mm (specify Daylight 235 or Tungsten 234), Film Tongue Cutter, eight cartridges, Quart-size Color Developing Kit and Book 'Color Photography Made Easy'. Imagine: Your 20 exp. colorfilm costs you less than $1.50 per roll processing incl. *Ship. Wt. 4 lbs.* Above Outfit with Daylight Loader..... $16.84

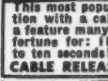
35MM TRIAL PACKAGE

all 100% fresh

Contains one each of eight different 35mm films—

Private Brand Color, incl. proc. & mtg., 1 ea. 20 exp. Dayl. & Tun. $3.96
Anscocolor 1 ea., 20 exp. Dayl. & Tun. 3.00
Supertomic ASA 125, 15 exp. Dayl. Color incl. proc. .. 3.98
Kodak Panatomic X, Plus X, Super XX, 1 ea. 20 exp. 1.20
A total of 155 exposures. *(Shpg. Chge. 25c)* $12.14

FREE with Trial Package: Three Folding Pocket Viewers, worth $1.00.



7 OZ., 9" **POCKET TRIPOD $5.95**

A new imported pocket tripod at a new low price! Extends to 45", yet fits neatly into gadget bag or pocket. Just right for 35mm, lightweight reflex and folding cameras. Suggestion: Deluxe Tiltiop $1.49. *Sh Chge. 25c*

ARGUS C-3 OWNERS: Write for complete free accessory listing "C3"

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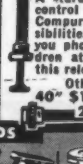
10 FT. CABLE RELEASE $4.49

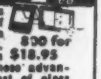
with setscrew and booster spring



A sturdily constructed German cable for remote control work to operate with any Kodak or Compur type shutter. Imagine the many new possibilities this release opens up for you—whether you photograph wild animals, unsuspecting children at play or take a self-portrait, you'll find this release a valuable accessory. *Shp. Cost 25c*

Other long Cable Release, with setscew:
40" $1.50 60" $2.50 (Leica model add 25c)
20 ft. $7.95

Comparable to 6c Slidebinders **2x2 Glass Slidebinders** in lots of 20 **2½¢** ea.



The biggest bargain in quality slidebinders ever offered and one of the finest methods of mounting transparencies (35mm-Argus, Leica size) between glass! Programmed Fibreboard, self-centering of slide, provision for type-on titles, dustproof, lintfree, shockproof—all these advantages are yours for less than the usual cost of glass alone! Why risk fingerprints and scratches on your irreplaceable color shots? 200 for $5.00. Ship. Wt. 5 lbs.

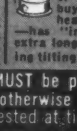
Sample package of 20 2x2 glass and 3 2x2 metal binders, postpaid $1.25

200 singleframe (Mercury) Masks $1.75 | Masks fit glass
200 Square (Robot. Tenax) Masks $1.75 | & metal binders
2x2" cardboard mounts for single frame (Mercury size) transparencies 50 for 55c—Ship. Wt. per 100 1 lb.

Three Unusual Buys in Fine PANHEADS

THE KOMINE $1.89 Sturdy brass construction, yet light weight (5 oz.). Single lock pan and tilt action. For light and medium weight cameras up to 2¼"x3¼". *Ship. Cost 10c*

THE EMPIRE $3.39 For cameras up to 4x5, though it weighs only 13 oz. One hand pan and tilt lock. Compensating camera retaining screw. Chrome finish, leather covered platform, extra long handle. *Sh. Wt. 2 lbs.*



CRAIG PAN & TILT TOP $5.98

At A 66% Saving

No advanced amateur or professional will want to miss this buy! Famous Craig Thathammer tripod head is calibrated in degrees of rotation —has "instant-on plus" 1¾" in diameter— extra long handle for guiding camera and locking tilting action. Reg $17.95. *Shpg. Wt. 3 lbs*

Save up to 50% on **2x2 METAL Slidebinders** new low price **4¢** ea.

The ultimate in simplicity! Aluminum glass binders, may be used over and over again. Just place transparency between glass, insert in metal non-warp frame. Sample package of 18, $1.50 ppd.; 54 for $3.51; 130 for $5.95; 600 for $29.95; 1000 for $72.00.

Shpg. Wts.: 2 lbs., 4 lbs., 21½ lbs., 60 lbs.

All prices include excise tax. Postage and insurance MUST be prepaid, even when no shipping weight is stated—overpayment will be credited in full. Everything listed is brand-new (unless otherwise stated) and fully guaranteed against defects. 25% deposit on C.O.D.'s. Items marked 'Free', 'Premium' or 'Bonus' MUST be requested at time of purchase. Foreign orders welcome—slight extra handling charges apply.

SPIRATONE INC.

49 WEST 27th ST., Dept. M-6, N. Y. 1

Address mail orders to
32-34 STEINWAY ST., Dept M-6 L. I. CITY 3, N. Y.

Abe Cohen's Exchange

VALUE PACKED SALE

35mm EDINEX Model S

Formerly $39.95

SALE $24.95 (New)

Coated F2.8 lens, precision Pronto Synchro shutter with speeds up to 1/200th, built-in flash, direct optical viewfinder. Satin chrome and leather finish.

EVEREADY LEATHER CASE $5.95
FLASH GUN 4.95

SPECIAL OFFER!

35mm BALDINETTE II CAMERA OUTFIT

WITH FULL SYNCHRO SHUTTER

Camera ..... Reg. $49.95
DeLuxe Leather Case 7.95
Metal Standard Flash Gun 9.95

Total List $67.85

All 3 for only **$49.95**

Coated Schneider F3.5 lens. Built-in self timer, double exposure prevention, automatic film stop and counter, 9 speeds from 1 second to 1/300th.

SAVE $50.00 ON LIKE NEW 35mm KODAK AUTO RETINA IIA

With coated F2 lens
- Compur rapid MX full synchro shutter
- Coupled range and view finder
- Rapid film advance lever
- Speeds from 1 sec. to 1/500th.

Formerly $149.50 only **$89.50**

German deluxe metal re-inforced case $8.00

SPECIAL!!! BRAND NEW 35mm KODAK AUTO RETINA IA

same as IIA less range finder
With compur rapid MX shutter
- Coated F2.8 lens
- Rapid film advance lever
- Speeds from 1 sec. to 1/500th

only **$62.50**

Leather case $8.00

SAVE 50% ON NEW 35mm UNIVERSAL MERCURY II

Formerly $82.90 ONLY **$41.45**

PLUS FREE FLASH GUN WORTH $7.30

Sturdy 35mm precision built camera with coated F2.7 lens, built-in flash synchronization.

ZEISS CONTESSA 35

With T coated Tessar Opton F2.8 lens

Formerly $204.00 SALE **$99.50** (used—but like new)

- MX Full Synchro shutter
- Coupled range finder
- Built-in electric cell exposure meter
- Compur rapid shutter with speeds from 1 sec. to 1/500th

Above Camera with X Synchro Shutter ... $84.50
Leather Carrying case additional 10.00

Save $141.50 on BRAND NEW 35mm PENTACON CAMERA

successor to Contax D

Formerly $321

WHILE THEY LAST **$179.50**

Single lens reflex with eye level prism finder. With like new 58mm Zeiss Biotar F2 lens in normal mount.

SPECIAL!!! SAVE $27.55 on 35mm BOLSEY B2

Formerly $79.50

SALE **$51.95** (showroom)

- Coated F3.2 lens
- Built-in flash
- Coupled range finder

INCLUDES: Eveready case and Flashgun

SALE ON USED CONTAX & LEICA CAMERAS & ACCESSORIES

LEICA IIIC *with coated Summitar F2 lens*

Formerly $362.50 SPECIAL **$142.50** (Excellent Condition)

NEW SIMS D2 FLASH GUN for above $11.95
LEATHER CASE 7.50

Brand NEW Coated 50mm SUMMITAR F2 LENS FOR LEICA OR CANON

List $158.00 SALE **$89.50**

Sold with factory guarantee and registration.

LENSES FOR LEICA and CANON

35mm Summaron F3.5 coated, Like New	$ 62.50
40mm Olympus F2.8 coated, New	47.50
50mm Elmar F3.5 uncoated	22.50
50mm Elmar F3.5 coated, Like New	37.50
50mm Summar F2	32.50
50mm Summitar F2 coated, Like New	64.50
50mm Zeiss Sonnar F1.5 coated	69.50
50mm Nokton F1.5 coated	72.50
55mm Luminar F1.8 coated	37.50
73mm Hektor F1.9 coated	57.50
85mm Zeiss Sonnar F2 coated, Like New	89.50
85mm Summarex F1.5 coated, Like New	219.50
90mm Elmar F4 coated Chrome Like New	59.50
105mm Britar F4.5 coated	29.50
135mm Tele Colinar F3.8 coated, Like New	42.50
135mm Hektor F4.5 coated, Like New	84.50
150mm Tele Megor F5.5	32.50

USED CONTAX CAMERAS

Contax I (with slow speeds) Tessar F3.5 lens with case	45.00
Contax II, Tessar F2.8 lens with case	79.50
Contax III, built in exposure meter Tessar F2.8 lens with case	89.50
Contax IIA (Synchro shutter) like new less lens formerly $219.00	129.50

All have coupled range finder

NEW LOW PRICES ON 'USED' CONTAX LENSES

35mm Orthometer F4.5	$ 59.50
*35mm coated Biogon F2.8, Like New	87.50
35mm coated Biometar F2.8, Like New	84.50
50mm Tessar F2.8	25.00
50mm coated Tessar F3.5, Like New	32.50
75mm coated Sonnar F1.5, Like New	129.50
85mm coated Sonnar F2, Like New	115.00
85mm Triotar F4	59.50
85mm Triotar Opton F4 coated, Like New	82.50
135mm Sonnar F4 coated, Like New	82.50

*Will not fit Model IIA or IIIA

Save $45.50 on Latest Model 35mm PRAKTIFLEX FX

Single Lens Reflex Cameras

Reg. $120 SALE **$74.50** (demonstrators)

- Full Synchro shutter
- F2.9 coated lens
- Leather Eveready case

Other models at similar reductions. Write for details.

EYE LEVEL PRISM FINDER FOR PRAKTIFLEX OR PRAKTICA

Reg. $19.95 SALE **$14.75**

Gives brilliant ground-glass view of UPRIGHT image, free from parallax error.

USED 35mm KINE EXAKTA

CAMERAS • LENSES • ACCESSORIES

Exakta VX, coated Zeiss Biotar F2 Preset, Like New Reg. $353.30	SALE $229.90
Exakta VX, coated Zeiss Tessar F3.5 Preset, Like New Reg. $269.50	189.50
Kine Exakta I, coated Biotar F2	109.50
Kine Exakta I, coated Tessar F3.5	89.50
Kine Exakta I, Tessar F2.8	79.50
Kine Exakta I, Xenar F2.8	69.50

ACCESSORIES

Penta Prism finder with split image range finder and case—Reg. $88.00	59.50
Roof Prism Finder for V or VX. Replaces waist level finder ... shows picture right side up Reg. $39.95	27.95
Microscope adapter	13.95
Universal copy bracket	7.95
Focusing extension tube	7.95
Close-up bellows focusing device	22.50

COATED LENSES

40mm Schneider F4.5 Wide Angle, New	47.50
40mm Zeiss Tessar F4.5 Wide Angle Like New	47.50
50mm Zeiss Tessar F3.5	27.50
50mm Zeiss Tessar F3.5 Preset Like New	39.50
58mm Zeiss Biotar F2 Preset Like New	72.50
75mm Zeiss Biotar F1.5 Like New	115.00
85mm Steinheil F2.8 New	84.50
90mm Sun F4 New	32.50
100mm Meyer F2.8 New	59.50
135mm Sun F3.8 New	39.50
135mm Tele Colinar F3.5 Preset New	62.50
180mm Tele Xenar F5.5 New	62.50
250mm Meyer Tele Megor F5.5 New	100.00
400mm Meyer Tele Megor F5.5 New	150.50

Save $54.65 on latest model 4 x 5 PACEMAKER CROWN GRAPHIC

5¼" Schneider Xenar F4.7 coated lens in compur rapid MX full synchro shutter.

Reg. $222.15 SALE **$167.50**

- With Graflok back and Ektalite field lens. Includes one film holder.
- Speeds from 1 second to 1/500

4 x 5 PACEMAKER SPEED GRAPHIC

With same equipment as above but has focal plane shutter

Reg. $266.15 **$199.50**

ACCESSORIES FOR ABOVE CAMERAS

	Reg.	SALE
Kalart Range finder installed on either of above	$32.95	$27.50
Additional Riteway film holder	4.80	3.80
Film pack adapter	9.95	7.50
Roll Holder (2¼ x 2¼ or 2¼ x 3¼)	23.95	18.95
Graftmatic film holder	24.95	19.50
Graflarger	39.75	31.50
Graflarger stand	19.50	15.50
Polaroid Back	83.50	66.50
Graflok dividing back	29.50	23.50
Vulcanoid Handicase	21.95	17.50

SAVE $51.00! ONLY 5 STEREO REALIST OUTFIT

REALIST CAMERA With coated F3.5 lenses, coupled range finder, built-in flash.

PLUS { LEATHER CASE, FLASH GUN, VIEWER

Reg. $188.50 ALL FOR ONLY **$137.50** (demonstrators)

SAVE $35.00 ON BRAND NEW Latest model 2¼x3¼ Roll Film VOIGTLANDER BESSA I

- Coated Skopar F3.5 lens
- Compur rapid MX Full Synchro shutter, leather case
- Speeds 1 sec. to 1/500th
- Choice of 2 picture sizes on 120 film

Reg. $94.50 only **$59.50**

ZEISS SUPER IKONTA B

Uncoated Zeiss Tessar F2.8 lens

Formerly $224.00 SALE **$65.00** (used)

- Automatic film transport Compur rapid shutter
- 11 2¼ x 2¼ pictures on 120 film

Leather Case $7.50

Save $145.50 on 2¼x2¼ ZEISS SUPER IKONTA BX

With coated Zeiss Tessar F2.8 lens and leather Eveready case

Formerly $265.00 SALE **$119.50** (Used)

- Coupled range finder
- Built-in exposure meter
- Compur rapid synchro shutter
- Automatic film transport

Imported BOWER X

2¼x3¼ Roll Film Camera Takes 8 – 2¼ x 3¼ or 16 – ⅝ x 2¼ pictures on 620 film. Coated Schneider F4.5 lens. Vario synchro shutter, speeds from 1/25th to 1/200th. *Reg. $34.50* SALE **$25.75** (New)

LEATHER EVEREADY CASE	$5.20
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With Summicron F2 lens

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Revere 70 (Mag.) coated F2.8, L. N.	109.50	49.50
Revere 67 Mag. Turret, coated F2.8	119.50	79.50
Keystone K68 Projector, 750 watt	117.50	78.50
Bell & Howell Regent Projector, case	179.95	124.50
Revere 90 Projector, 750 watt, case	159.50	118.50
16mm		
Keystone A9, coated F2.5 (Roll) L. N.	99.50	59.50
Revere Mag. coated F2.5, case, L. N.	169.50	79.50
Revere Mag. F1.9, coated, L. N.	182.50	99.50
Kodak Royal Mag., coated F1.9, L. N.	176.25	122.50
Cine Kodak Magazine with 1" F1.9 lens, 15mm F2.7 wide angle and 63mm F2.7 telephoto, case, used	305.00	110.00
Bolex H16 Turret, 1" Pizar F1.9, 16mm Yvar F2.8, 3" Yvar F2.8, L. N.	510.00	339.50
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Keystone A82C Projector, case, L. N.	139.50	69.50
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PHOTO ASSN. MEETINGS AND SHORT COURSE CALENDAR

Throughout the year professional and press photographers' associations hold annual meetings and/or short courses. The list below gives names of persons to contact, places and dates of meetings. For further information, please write direct.

Univ. of Illinois 7th Annual Press Photographers' Short Course, Allerton Park, Ill. May 14-16. Write Dick Hilwein, Univ. of Ill., Urbana, Ill.

Pro Photographers of Iowa, Hotel Savery, Des Moines, Ia. May 16-18. J. D. Stern, Sec'y, Shenandoah, Ia.

Univ. of Missouri 6th Annual Workshop, May 16-25. Fee, $30. Write Cliff Edom, Dir., 18 Walter Williams Hall, Univ. of Mo., Columbia, Mo.

Wisconsin Pro Photographers' Assn., Lakelawn Lodge, Delevan, Wis. May 24-26. Write Walter Sheffer, 773 N. Jefferson, Milwaukee, Wis.

Iowa Press Photographers' Assn. 7th Annual Convention and News Photography Short Course, Continuation Study Center, Iowa State Univ., Iowa City. June 4-6. Write Edward F. Mason, Dir., School of Journalism.

Nat'l Press Photographers' Assn. Convention, Madison Hotel, Atlantic City, New Jersey. June 9-12. Write Mall Dodson Convention Bureau, Convention Hall, Atlantic City, N. J.

1st Canadian Short Course in Press Photography, Univ. of Western Ontario, London, Ont. June 15-17. Write Bob Turnbull, *London Free Press,* London, Ont.

Univ. of Wisconsin Press Photographers' Short Course, Memorial Union Hall. June 20-22. Write Prof. Robert Beeler, Dept. Agricultural Journalism, Univ. of Wisconsin, Madison 6, Wis.

Pro Photographers' Assn. Annual Meeting, Palace Hotel, San Francisco, Cal. July 9-12. Write Dick Mercer, 129 Sacramento St., San Francisco 11.

Tennessee Pro Photographers' Assn., Hotel Hermitage, Nashville, Tenn. July 10-12. Write Fletcher Harvey, 213 Sixth Ave. N., Nashville, Tenn.

Virginia Pro Photographers' Assn., Old Point Comfort, Fort Monroe, Va. July 18-20. Write Rita Clark, Sec'y, 2701 Chamberlayne Ave., Richmond.

Texas Photographers' Assn., Hotel Brownwood, Brownwood, Texas. July 18-20. Write Harper Leiper, 4001 Travis, Houston, Texas.

63rd Annual Convention and Trade Show of Photographers' Assn. of America, Conrad Hilton Hotel, Chicago, Ill. August 30-September 3. Write Fred Quellmalz, Jr., Mgr., 152 W. Wisconsin Ave., Milwaukee 3, Wis.

Rocky Mountain Pro Photographers' Assn., Hotel Albany, Denver, Col. Sept. 12-14. Write John Maxwell, 3356 S. Broadway, Englewood, Col.

Panhandle Pro Photographers' Assn., Herring Hotel, Amarillo, Texas. October 24. Write Ewell Jennings, % Herring Hotel, Amarillo, Texas (please forward).

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HOW WILL THE "FEELING" of the places you visit come across in your pictures? Instead of lining up your long-suffering family in front of the signpost that says, "Old Orchard Beach," look around for photographs of *other* people. Whether you're at home or abroad, try to comment on those everyday details that are typical of the locale—and the human beings who are there. Close-ups that capture expressions and moods (*below*) or longer shots for some pictorial effects (*opposite*) are two techniques that can be used. There's no rule about showing faces only, and even an occasional backside (*opposite, below*) will add to the realism of the daily scene.

Let's see your vacation pictures. You may submit any number, but they should be 4 x 5 or larger, with your name, address, and all technical data on the back of each print. *First class* postage must be enclosed if you want prints we cannot use returned. All entries are considered for use elsewhere in the magazine. Send them to: Columns Editor, MODERN PHOTOGRAPHY, 33 W. 60th St., New York 23, N. Y.

MODERN PHOTOGRAPHY'S MONTHLY CONTEST

FIRST PRIZE $25

SECOND PRIZE $15

THIRD PRIZES $10

THIRD PRIZE $10. Don't overlook designs that are characteristic of the vacation scene. F. B. Grunzweig, of New York, N. Y., found this natural pattern on a beach, shot it with a Rolleiflex camera. F/16 and 1/50th sec.

$25 FIRST PRIZE. Shooting close to the subject will enable you to capture lively facial expressions. Clifford Thompson, of New York, N. Y., used a Rolleiflex and Plus-X film in Mexico. F/4 and 1/50th second.

SECOND PRIZE $15. You can get dramatic effects in outdoor pictures by shooting toward sun for silhouettes. Herbert Tischler, of New York, N. Y., used a Rolleiflex and Super-XX film. F/22 and 1/250.

THIRD PRIZE $10. "She Loves Me," by Charles Gleed, of East Aurora, N. Y., captures off-beat moment of a boy's summer day. Rolleicord camera and Superpan Press. Exposure was made at f/6.3 and 1/250.

THIRD PRIZE $10. Common sights should not be ignored. Robert Hile, of New York, N. Y., found a picture in rear view of British race-track spectators. Rolleiflex. F/8, 1/100.

New Leica M3 is slightly larger than Leica IIIf, will be de luxe model of the family, costs $447 with Summicron f/2 lens. Middle window over lens mount is not separate viewfinder, but part of the camera's new-type projected white frame finder.

THE "NEW LOOK" LEICA!

The new Leica M3 represents without doubt one of the most important advances in the 35mm field in many years. The M3, a completely new camera, bears only little resemblance to other Leica models. Perhaps the most important feature (if you have to make a choice of important items) is the unique combined rangefinder-viewfinder optical system. This is the first Leica to combine viewer and rangefinder in a single window. When looking through the combined rangefinder-viewfinder of most 35mm cameras, the field of view is framed by the area seen in the entire viewfinder. The image size is usually quite small. Not so in the Leica M3. Instead, you see an almost life-sized image. Projected onto the field of view are bright white frames which outline negative areas for different lenses. Separate frames are provided for the 50mm, 90mm and 135mm lenses. As each lens is installed in the camera, the frame for that particular focal length appears. The frame for the 50mm lens is always visible, however. Accessory viewfinders are completely unnecessary except when using lenses other than the three given focal lengths. The M3 rangefinder-viewfinder completely compensates for parallax at normal working distances.

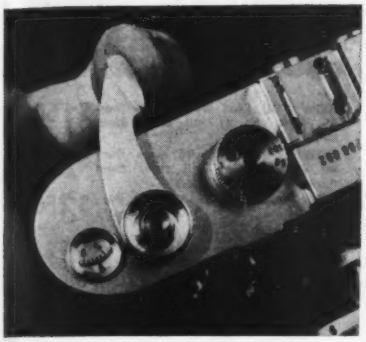
The large superimposed rangefinder image is located in the center of the field and is rectangular in shape.

The focal plane shutter incorporates speeds from 1 sec. to 1/1000 and bulb. These are set by a dial atop the camera. The dial does not revolve as on other Leica models. Speeds can be set before or after shutter winding. Intermediate speeds between actual markings can also be used. There's a delayed action release on the front of the M3.

Film is wound by means of a short lever located at the top right of the cam-

Projected frame seen through viewfinder outlines 50, 90 or 135mm fields. Note central rangefinder rectangle.

era. Two rapid throws advance the film and wind the shutter. The lever folds flat against the camera body when not in use.



Film is advanced and the shutter cocked by a lever. The frame counter appears in a small window. All shutter speeds are incorporated onto a single dial.

The frame counter is located in a small window at the top right of the camera. It is set automatically when the camera is loaded. Rewinding the M3 is essentially the same as on previous models with the exception that the rewind lever is located on the front of the camera rather than on top.

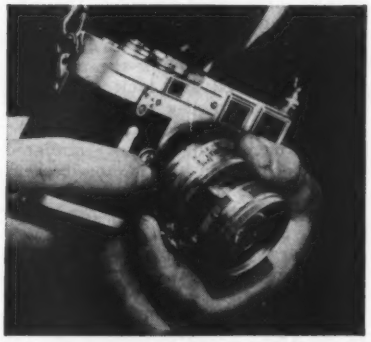
To load the M3 the baseplate must be unlocked and removed as on other Leica models. The takeup spool has a spring top making it easier to grasp and

The camera is loaded from the bottom as on all other Leicas. However, a back plate can be swung upwards to inspect during loading or to clean film chips.

remove from the camera. Unlike any other Leica the M3 has a hinged back plate. This can be swung upwards after the base plate is removed, so that the film may be inspected during loading and the camera cleaned when necessary. A new pressure plate and film channel guides assure flat positioning of film without scratching.

The Leica M3 lens mount is not of the screw type as are all other interchangeable Leitz lenses. Instead it has a bayonet. To remove a lens, you depress a small button to the side of the lens. The lens can then be removed after rotating the lens less than a quarter turn. The body of the camera is a die casting covered with a plastic material. Metal parts are finished in brushed chrome.

There are two flash outlets on the back of the Leica M3 which hold flash connecting cords under spring tension. To avoid confusion often caused by letters M, X or F, this Leica is marked in symbols. The electronic flash contact has a streak of lightning next to it. The contact for flashbulbs has a bulb engraved nearby. The flash sync. delay for different shutter speeds, instead of being set manually, is now set automatically as the speed dial is rotated to the proper speed used for the various types of flash.



Bayonet-mounted lenses can be changed quickly and easily by pressing a small button near the lens mount and giving the lens slightly less than quarter turn.

What's the overall feeling of the M3? Well, it's a bit larger and heavier than the IIIf. It looks smoother, cleaner, having fewer indentations and protrusions. The rangefinder-viewfinder is undoubtedly one of the easiest, most brilliant ever manufactured and the lens mount is exceptionally rigid. The shutter wind lever is swift, smooth—it's possible to shoot 4 or 5 pictures in 5 seconds—and the shutter is perhaps the quietest ever encountered. Loading is

Flash, electronic flash contacts are plainly marked. Delay is set automatically with changes in shutter speed. Note film reminder on camera back.

far quicker than on other Leica models. It's quite an impressive machine in performance. Unfortunately MODERN did

90mm f/4.5 Elmar lens can be collapsed when not in use, fits neatly into carrying case. It can't be focused unless it is in extended position, locked properly.

not have time to put it through the bench and field tests required to make a complete report on the M3.

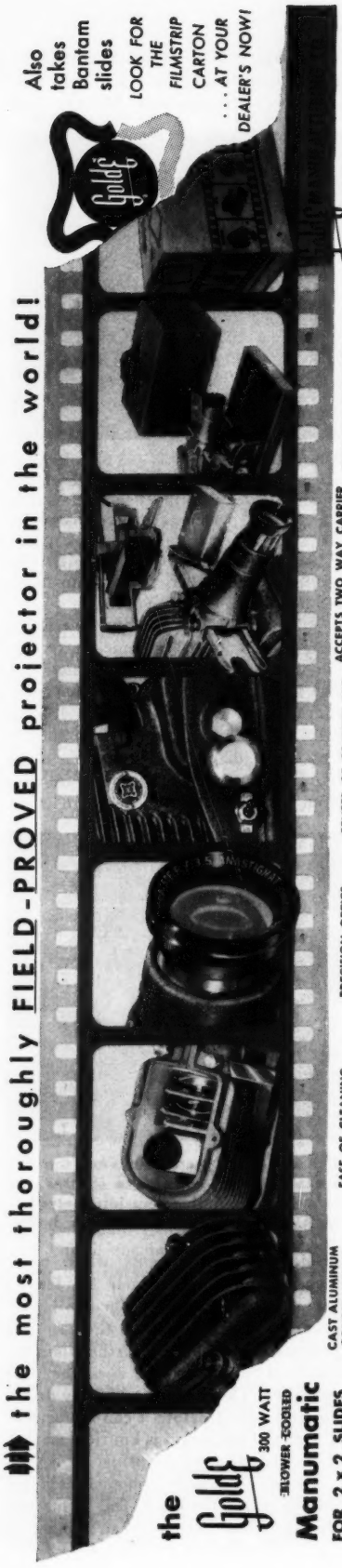
The standard lens for the new Leica M3 is the 50mm f/2 Summicron, recently introduced for use with the Leica IIIf. The 35mm f/3.5 Summaron, 50mm Summicron, 90mm f/4 Elmar and 135mm f/4.5 Hektor all have the same outside lens mount diameter and take the same screw-in accessories. All lenses are supplied with click stops. None of the lenses

The exposure meter fits into the M3 accessory shoe, couples to shutter dial for semi-automatic operation. Meter has high, low scale plus incident baffle.

revolve in their mounts while being focused. The 90mm Elmar f/4 lens is in a collapsible mount. When collapsed it can be carried about in the case and protrudes only slightly further than the standard Summicron f/2 does when it is collapsed. The lens must be fully drawn out and locked before it can be focused. The rim of the mount is knurled, making it easy to grasp for focusing.

There's a unique photoelectric exposure meter for the Leica. It fits into the accessory shoe and can remain on

(*Continued on page 123*)



WHAT'S AHEAD?

by LLOYD E. VARDEN

More on P.O.P. (Printing Out Paper)

Readers of this column will recall that I have advocated previously that more research work be done on printing-out paper emulsions to make them practical for photographic printing, beyond mere proof printing. The long scale of gradation and tremendous range of detail possible with P.O.P. are the main advantages of the material. The slow speed and lack of neutral image color are the principal disadvantages. One of these disadvantages is apparently going to be eliminated soon, because in the announcement just received of the program to be presented at the Fourth Annual Conference of the Society of Photographic Engineers (West Point, N. Y., May 26-28) one subject listed concerns high-speed print-out emulsions. Mr. H .T. Dybvig and Mr. T. R. Thompson of the Ansco Research Laboratory will present the paper, and it is unofficially reported that they will describe the properties of a print-out material 100 times faster than the normal speed of such materials.

No information is available at the time of writing this column on the color of the image obtained. I shall report on this further after the paper is delivered. However, a speed increase of 100 times in print-out emulsions is a very significant achievement. It means that exposures of the order of 2 seconds will be possible under a carbon arc source because prints can now be exposed in about 3 minutes to such a source.

Professional color motion picture processes

It is rather common knowledge that the professional motion picture industry has been experiencing quite an upheaval in recent years. Not for many years have there been so many processes in use, and also so many new processes just around the corner. No one can predict at this point what the final outcome will be. Maybe the industry will remain in a state of turmoil far into the future.

In the annual report of the Technicolor Motion Picture Corporation several revealing statements were made that indicate the possibilities of some of the trends. Technicolor, after dominating the color motion picture field for years, has suffered a consider-

(*Continued on page 110*)

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NOW YOU CAN SAVE more than on each 100 ft. roll of full color 16mm spool film . . . $4.25

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argus C3

performs like cameras costing hundreds of dollars more!

No longer do you have to pay hundreds of dollars for a camera you can use in an extra-wide variety of situations. With two precision-made accessory lenses — Argus-Sandmar Telephoto and Wide Angle lenses, the Argus C3 now has a performance range as broad as cameras costing many times more. In fact, it's the *only* American camera to compare in versatility with expensive foreign makes.

And while you save hundreds of dollars when you buy an Argus C3, you make no sacrifice of picture quality. People with a wealth of photographic experience have found that pictures taken with an Argus C3 are equal to or better than those taken with cameras costing far more. That's one reason more people buy the Argus C3 than any other 35mm camera in the world!

The Argus C3 brings you a hard-coated, color-corrected f:3.5 Cintar lens — finest of its kind ground in America — to give you sparkling clear pictures in color or black-and-white, even in failing light. A lens-coupled rangefinder gives you sharp, sure focus at any distance from three feet to infinity. A precision, gear-controlled shutter with speeds to 1/300 second. Built-in flash synchronization — you plug the flash gun right into the camera. No dangling wires, nothing to adjust. And with new Color-matic, color photography is simpler than ever. Just line up the Color-matic settings on average bright days — no guessing or computing! Argus C3 — only $66.50 complete with flash unit and leather carrying case.

The Argus Wide Angle Lens almost doubles the area covered by a conventional lens, broadens and heightens your field of vision. You don't have to move back to capture the broad panorama of a scene. Ideal for group shots, sports scenes — indoors or out. This precision-made f:4.5 Wide Angle Lens couples to the C3 rangefinder for automatic focus, has click stop lens settings, sunshade and filter holder, many other features. Argus Wide Angle Lens, only $57.50, complete with handy clip-on optical viewfinder.

An outstanding value in itself, the Argus C3 has even greater value for those interested in accessory lenses. Visit your Argus dealer and see why the Argus C3 is the world's most popular 35mm camera.

The Argus Telephoto Lens cuts distance in half to let you take close-up candids from far away. Its four-element, 100mm f:4.5 lens couples to the rangefinder to give you the same sharp, sure focus you enjoy with the Cintar lens. Perfect for true-perspective portraits, wildlife close-ups, and a host of other uses. Interchanges almost instantly. You get smooth helical focusing; top-side markings for easy reading; built-in sunshade and filter holder; many other precision features. Argus Telephoto Lens, only $57.50.

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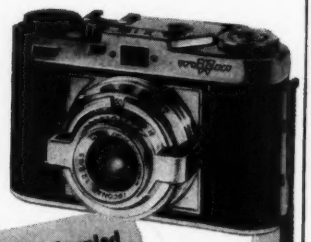

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f2.8 Isconar Coated Lens, self-timer, speeds to 1/200th, Pronto Shutter..... $49.95

EDIXA MODEL B, fast f2.8 Coated Lens, 6 shutter speeds to 1/200th, built-in flash synchronization; automatic turn of lever winds film, cocks shutter and prevents double exposures; front lens focusing, body release, built-in direct optical viewfinder $37.95

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WHAT'S AHEAD

(*Continued from page 108*)

able set-back by the introduction of the color negative-color positive processes of Ansco and Kodak. As a matter of fact, with the introduction of CinemaScope, Technicolor found it necessary to adopt these new single film methods for producing color release prints because of the technical difficulties in printing the anamorphically compressed images of CinemaScope by their normal imbibition process. There are some strong indications now, however, that Technicolor's setback will be only temporary.

A Hollywood production recently released entitled "Night People" is a CinemaScope feature printed by the Technicolor imbibition color process. I went to see it the other night, and in my opinion Technicolor has been fully successful in overcoming their initial handicaps in making CinemaScope release prints. The color quality in "Night People" is excellent and the sharpness is certainly adequate. It seems to me that the trend that has been developing toward the adoption of color positive films for release printing may now be retarded (and likely, reversed) because release prints by the Technicolor imbibition process cost less. (The difference in cost at current prices represents the tidy sum of $15,000,000 a year.)

Technicolor Vistavision

In the above mentioned annual report a new process known as "Vistavision" was touched upon. At a recent press conference held at Technicolor (March 15, 1954) Dr. Herbert T. Kalmus, President of the firm, released considerably more information on the process than given in the annual report.

Dr. Kalmus described a demonstration of Vistavision presented at the Paramount Studio and stated that in the opinion of the Technicolor representatives present they "had never before seen pictures on so large a screen with such clarity, smoothness, visibility and freedom from grain and with full preservation of magnificent color values."

Now you are probably wondering just what Vistavision is. Briefly, it is a process in which the original scene is photographed with a special 35mm camera to produce a negative having a much larger area than the normal motion picture frame, but in optical printing the larger negative area is reduced to the standard size motion picture positive frame. The color negative film runs through the camera horizontally instead of vertically as in regular motion picture cameras. For each frame, the film is pulled through 8 perforations, i.e., twice the standard frame of 4 perforations. The color negative is then printed optically to produce the three printing matrices required for Technicolor prints.

(*Continued on page 112*)

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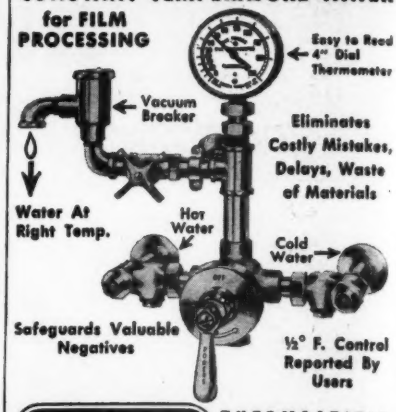

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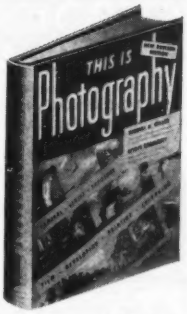

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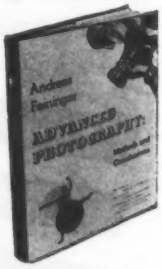

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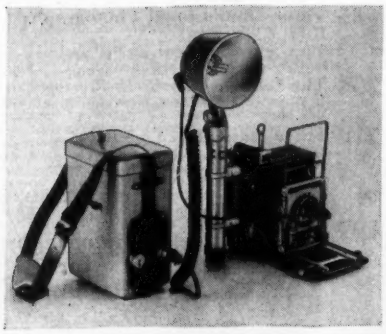

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WHAT'S AHEAD

(Continued from page 110)

Paramount Studio has been cooperating with the Technicolor Corporation in the development of Vistavision, and according to Vice-President Y. Frank Freeman all pictures made by Paramount in 1954 will be by this new process.

Technicolor-Polaroid Process

Another topic mentioned in the Technicolor annual report, and since described more fully by Dr. Kalmus (Technicolor) and Dr. E. H. Land (Polaroid), is a joint program of these two companies to develop the Polaroid Vectograph Process for Technicolor release printing of 3-D motion pictures. In this process the stereo color images are printed onto a single film at crossed polarization angles. Only one projector is required for showing the film, but viewers must wear Polaroid glasses to see the screen image in depth. This process would greatly simplify certain technical drawbacks to standard 3-D processes, and so we may soon see a returned enthusiasm for stereo motion pictures.

—THE END

WHAT'S WRONG?

Two things prevent this from being a satisfactory picture. When the photographer placed his electronic flash extension lights he didn't realize the ice cream cone would throw an unpleasant shadow over the child's face. It is the direct result of placing lights by guess.

One professional answer to the problem is the use of 100-watt or flood

lamps as guides when setting up a picture. Once you okay the setup, then it's a simple matter to substitute the electronic flash lights—and be sure of where your lights will fall. But even if the lighting had been adequate, the photographer should have cropped the shot at the baby's waist—or provided some freshly laundered diapers. It's amazing what details show up in a photograph.

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FLYING VACATION

(*Continued from page 75*)

and 1/100 to f/8 and 1/50. The thumbnail chart *below* will be a helpful guide to carry with you during the flight.

Film type	Brightness of Scenes		
	Average brightness: cities, trees, fields. No dominating shadows.	Bright: beaches, deserts, etc.	Very bright: clouds photographed from above.
Color film: Kodachrome	1/100—f/4.5	1/100—f/5.6	1/100—f/6.3
Ektachrome and Ansco Color	1/50—f/5.6	1/50—f/6.3	1/50—f/8
Black-and-white: Plus-X and Supreme	1/200—f/8	1/200—f/8 to f/11	1/200—f/11
Super-XX and Superpan Press	1/200—f/16	1/200—f/16 to f/22	1/200—f/22

These exposure recommendations will give you an idea of camera settings for pictures on a clear, sunny day. For hazy days, however, exposures should be doubled, and when the sky is completely overcast, try quadrupling it.

In order to overcome the difficulties of haze in either black-and-white or color aerial work, use of filters is recommended. When you are working with pan films, yellow or red filters will absorb the blue of the haze and bring out the contrast of distant detail. The extent to which these blue rays are absorbed depends on how deep a filter you are using—the deeper the filter, the more blue will be absorbed.

For color work, a Skylight, UV-15, or Haze filter will absorb those ultra violet rays that so often give an exaggerated blue to color photographs made without a haze penetrating filter.

Watch that vibration!

In addition to equipment considerations, here are some taking suggestions which should be followed. In an airliner, as in an automobile or a train, there's always a certain amount of engine vibration which chatters up through the seats and is transmitted to the bodies of the passengers. When taking pictures in a plane, therefore, lean away from the back of the seat and lift your arms from the armrest. This will eliminate much of the chatter that otherwise would travel from the seat through your body to your camera. Never brace it against the plane's windows; there will be vibration in these areas, too. Hold the camera as near the window as possible, without actually making contact with it.

Once you've made your sky pictures, don't forget the photographs that await you at the airport. These are an important addition to your vacation's photographic flight log.—*Phoebe Wooley*

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GOING ABROAD

(*Continued from page 62*)

What if you take more pictures than you planned and need to buy extra film abroad? Here's what tourists found last year: You may not be able to buy all the film you want in foreign stores. From mid-summer on, American color (often made abroad) is likely to be scarce. Ektachrome is usually found only in stores catering to professionals. In Europe, Kodacolor may be purchased only in Switzerland, Belgium, Holland and Sweden. If you can't get your favorite brand of color, black-and-white, or cine film, why not try some of the well-known foreign products (but check to see if film must be processed abroad). In any case, your best bet for buying all film is in the large cities.

On registering your camera

One last word—we have customs regulations, too. If you are taking foreign-made equipment out of the U. S., be sure to register it before leaving. Our officials will want proof that the equipment wasn't purchased abroad. This is the procedure:

Before leaving go to your nearest U. S. Customs Bureau, or the one at your port of embarkation. Take your equipment with you and ask for form No. 4455. There is no charge for registering equipment, but you must have an approximate departure date. A specific one is preferable. If you are leaving from New York City you can go to the Office of the Appraiser of Merchandise, 201 Varick Street, Room 216. (Do not go to the New York Customs House.) Keep the carbon copy they give you and show it to the U. S. Customs officer on your return. Registering a camera and other foreign-made equipment pays off. Certainly it would be a shame to breeze through customs abroad only to be held up at our own till you can prove that your camera was bought in the United States.

THE RULES

(*Continued from page 62*)

perspective." There are also 9 protected areas where shooting pictures is forbidden. For a list of these inquire on arrival in Sweden.

NORWAY *Film:* Reasonable amount. *Cameras:* Reasonable number. *Shooting restrictions:* Photography is not permitted in Kirkens-Pasvik River area.

DENMARK *Film:* Reasonable amount. *Cameras:* Reasonable number.

Other European countries

AUSTRIA *Film:* Can bring in up to $100 worth of film. *Cameras:* Reasonable number. *Shooting restrictions:* In Vienna, not supposed to photograph Russian soldiers or Occupation buildings.

BELGIUM *Film:* 2 rolls. *Cameras:* 1. However, according to latest reports regulations are not strictly enforced.

GERMANY (WEST) *Film:* No limitation. Presumably a reasonable amount. *Cameras:* If more than three, advisable to get statement from German Consulate that they are for personal use. *Restrictions on shooting:* May not take shots of Parliament in session.

GREECE *Film:* 5 rolls for a still camera, plus 5 rolls for a cine camera. Cine rolls cannot exceed 30 meters in length each (about 100 ft.). *Cameras:* 1 still and 1 movie camera. If taking latter may also carry 1 projector. *Shooting restrictions:* If want to take movies of archaeological sites, or pictures of any sort in museums, permission must be obtained first from the Archaeology Department of the Ministry of National Education. No permit

is needed for taking still shots of archaeological sites.

HOLLAND *Film:* 2 rolls for still camera, 1 roll for movie camera. *Cameras:* 1 still and 1 movie. These are the official rules. According to latest reports they are not strictly enforced.

IRELAND *Film:* Reasonable amount. *Cameras:* Reasonable number, presumably total of 3. *Availability of American film:* May not be able to get magazine loading cine film. *Shooting restrictions:* May not shoot pictures of Irish Congress (Dail).

LUXEMBOURG *Film:* 2 rolls for still camera, 1 roll for movie camera. *Cameras:* 1 still and 1 movie camera. If take more than this may be asked to leave a deposit at Customs.

PORTUGAL *Film:* Reasonable amount. *Cameras:* Reasonable number.

SWITZERLAND *Film:* No limitation on film provided for own use. *Cameras:* 2.

YUGOSLAVIA No specific regulations available. Presumably may take reasonable number of cameras and rolls of film for own use.

The rest of Central America

COSTA RICA *Film:* Reasonable amount. *Cameras:* 1. If want to take more write Aduana Principal, San José, Costa Rica, for permission. State purpose for bringing more cameras into country and give date of arrival.

EL SALVADOR *Film:* Reasonable amount. *Cameras:* 1.

HONDURAS *Film:* Reasonable amount. *Cameras:* Reasonable number.

NICARAGUA *Film:* Reasonable amount. *Cameras:* 2. (If both still, must be of different makes.)

PANAMA *Film:* Reasonable amount. *Cameras:* Reasonable number. *Special shooting restrictions:* Certain Canal Zone areas are barred to photographers.

South American countries

ARGENTINA *Film:* Reasonable amount. *Cameras:* Reasonable number (presumably 2). *Availability of American film:* According to latest reports none available. Have supplies of German and Italian films. *Shooting restrictions:* It is forbidden to take pictures of Argentina from the air. Plane purser takes custody of cameras during flight unless they are packed in baggage.

BOLIVIA Exact regulations not available in U. S. Presumably may take reasonable amount of films, reasonable number of cameras.

BRAZIL *Film:* Reasonable amount (presumably 12 rolls). *Cameras:* Reasonable number (usually 2).

CHILE *Film:* Reasonable amount. *Cameras:* Reasonable number. No restrictions on either provided they are for personal use and not for sale.

(*Continued on page 116*)

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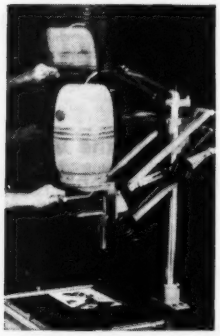

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GOING ABROAD

(*Continued from page 115*)

COLOMBIA Same as Chile.
ECUADOR *Film:* Reasonable amount. *Cameras:* 2 (1 still and 1 movie camera). If want to take more may have to post a bond with customs, equal to approximate customs duty of extra cameras you are carrying.
PARAGUAY *Film:* Reasonable amount. *Cameras:* Reasonable number.
PERU *Film:* No more than six rolls. *Cameras:* 2. If take more may have to pay customs duty. *Shooting restrictions:* It is forbidden to take pictures of Peru from the air.
URUGUAY *Film:* Reasonable amount. *Cameras:* Reasonable number.
VENEZUELA Same as Uruguay.

Other places you may visit

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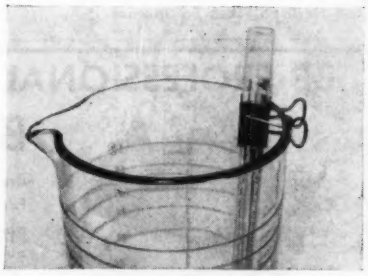
BERMUDA Same as Uruguay.
CUBA Same as Uruguay.
DOMINICAN REPUBLIC Same as Uruguay.
HAITI Same as Uruguay.
NETHERLANDS WEST INDIES (Curaçao, Aruba, etc.) Same as Uruguay.
ISRAEL *Film:* Reasonable amount, but must take same amount out, used or not used. If leave film in country will have to pay duty on it. *Cameras:* If bring more than one camera, number will be noted in passport. *Availability of American film:* Supplies of color films are limited. *Shooting restrictions:* There are restricted areas, mostly military. Inquire on arrival. *Other regulations:* When you leave with exposed but undeveloped film, you must tell Customs officials where you took pictures.—*Cora Alsberg*

HOW TO DO IT

A metal paper binder clip, available in various sizes at any office supply store, provides a handy means of suspending



a short stirring-rod type thermometer in a large graduate or container. Place the clip on the thermometer, as shown, and rest the handles on the rim of the graduate. For checking temperatures in large containers, such as gallon jugs, spread the handles so that they extend on either side of the clip.

John J. Rea

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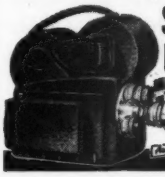

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THE GASPÉ

(*Continued from page 67*)

the photographs here. ("I want them to convey the sensation of skin, hair, and cloth which I experienced at the time I made the picture.") He found an added advantage in the flexibility afforded by interchangeable lenses, of which there were four among his gear. Fitting both the larger cameras, these included: a 3½ in. wide angle; a 4½ in. semi-wide angle; a 6 in. normal length lens; and an 8½ in. telephoto.

The remainder of his equipment included a sunshade, exposure meter, two tripods, medium yellow filter, and changing bag, as well as basic portable darkroom equipment.

Approach to people

But more important than equipment and technical knowledge was Rosenblum's approach to the people of the Gaspé. In his own words, "We treated the people of Petit Cap with respect and sympathy, and they responded in kind. They realized that we were not trying to exploit them, but rather that we were interested in recording a way of life different from ours, and that my camera was my means of expression.

"When you visit a strange place with your camera, it's important to remember that you are an intruder to the people who live there until you can prove yourself otherwise.

"This is your responsibility as much as the exposure you use, but unless you have something to say about the thing you are photographing, the finest equipment in the world is quite useless."

Thus was Rosenblum able to gain the confidence of the isolated people of the Gaspé. This is why they trusted him to pose them in front of their simple homes (*page 66*), and freed him to make candid photographs (*page 67*).

Alert for the spontaneous moment, Rosenblum says that he usually avoids posed photographs. "The photographer must wait for the right thing to happen. You cannot improve on reality."

Prepared and watchful

But simply waiting for the telling moment is not sufficient. You must also be prepared for it when it happens. Prepared as well as watchful, Rosenblum kept a notebook of photographic ideas, light conditions, and camera angles as he walked around the country surrounding Petit Cap.

"If I saw a shot when the sun was down, I would make a note of when the conditions would be right for shooting.

"The light quality of the Gaspé is very soft. We had gray days most of the time, with a dim sun filtering through a cloudy

(*Continued on page 118*)

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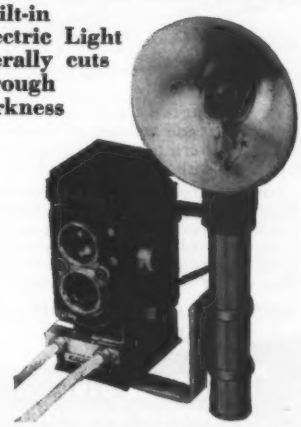

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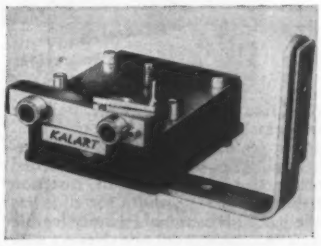
Model RFS fits Auto Rollei with f/3.5 lens; Rolleicord IIA and III; Airesflex with f/3.5 lens; Tower Reflex with f/3.5 lens.



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THE GASPÉ

(*Continued from page 117*)

sky. It was important to maintain proper sky values through correct exposures and development."

Finally, every night, returning to the inn where he stayed during the Gaspé visit, Rosenblum jotted down the recommended developing times on exposed plateholders and roll film before reloading for the next day's shooting.

The pattern of the documentary vacation was complete. A skilled technician, Rosenblum was also aware of the value of a kindly approach to strangers. He could work among them freely. His is the reward for hard work and a warm heart.—*Dorothy Jackson.*

Editor's note: A documentary vacation is by no means limited to still photographers. There can be many opportunities for excellent motion picture work as well.

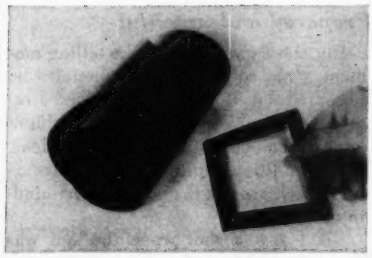
Much of Rosenblum's advice can be applied to the movie maker. There is, above all, the importance of your approach to people *in isolated or foreign places. To many of them, even the simplest movie camera may seem a complicated and perhaps untrustworthy device. Often, closeups will be difficult, and it may be some time before your subjects will relax and permit you to shoot them at their various activities.*

Interchangeable lenses will be very helpful in this case, for they will enable shooting at distances.

Contrary to the success of the static effect of some of Rosenblum's posed portraits, you'll find that motionless scenes will not hold audience interest when projected for more than a second or two on the movie screen. Portraits are not cinematic. Avoid lengthy scenes of posed, inactive subjects. If you do include them, remember to refine such sequences on the editing board.

HOW TO DO IT

If you cut sheet film from surplus aerial roll film, you will find the thin, opaque celluloid "leader" on the aerial roll excellent for making masks for contact printing, or for use in an en-



larger negative carrier. Each "leader," measuring five feet in length, will supply material for a quantity of masks that will prove much more durable than those cut from black paper. Cut the masks with a straight edge and sharp razor blade. —*John Rea*

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NEW PHOTO BOOKS

(*Continued from page 47*)

information source. It can be recommended heartily only if the following points are kept in mind.

The subtitle states that this is "a complete home course in the mechanics, techniques and applications of photography." This should be amended so the reader understands that the book deals only with black-and-white photography.

The sections on flash, both the conventional and electronic varieties, are out of date, inadequate, and suffer from looseness of terminology.

An expert in any field is bound to have many opinions about the way things should be done, and this is as it should be. Feininger apparently does not render opinions (it seems to me, I have found, my experience has been, etc.). He lays down the law, with a dogmatism we believe to be undesirable in connection with a subject so full of ifs, buts, and variables as is photography. Unfortunately, some of his contentions appear to be debatable or inaccurate. For example:

"Special 'fine-grain' developers . . . produce negatives with comparatively fine grain . . . because they only partially develop each individual negative grain. Furthermore, they do not penetrate the emulsion but confine their action more or less to the surface."

In the opinion of photographic chemists perhaps more qualified than the author there are many fine-grain developers which penetrate the surface of the emulsion; in fact, some penetrate deeper than normal film developers, which may be due to the longer development times they require.

"Standard developers act fast and thoroughly, utilizing the full inherent speed of a film. They are intended mainly for processing comparatively large negatives (3¼ by 4¼ inches and larger). Typical examples are Kodak Developers DK-50 and D-76."

DK-50 might properly be grouped with DK-60a as standard developers. However, D-76 is not at all in the same class. It is a low contrast formula, giving maximum film speed with moderately fine grain, is quite suitable for use with size 120 roll film, and because it is slow working requires from 2 to 2½ times as long for development as does DK-50.

"Developer stock solutions must be prepared with boiled water. Boiling eliminates most of the free air contained in water, the oxygen content of which otherwise would prematurely oxidize the developing agent. Furthermore it precipitates most of the suspended impurities and eliminates a large percentage of the calcium and magnesium salts.

"Fine-grain developers must be prepared with distilled water, which must

(*Continued on page 120*)

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NEW PHOTO BOOKS

(*Continued from page 119*)

in addition be boiled. Distilled water is chemically free from impurities but still contains much free air which must be eliminated by boiling."

Although Feininger is correct in his description of what boiling does to water, there seems to be little factual basis for his blanket "musts." There are a few conditions under which such procedures might be desirable. If one were using water from a rapids or waterfall, or from a purification plant in which it had been heavily aerated, it might contain enough air to make boiling worthwhile. Or, if the local water supply carried an excessive amount of salts and other impurities which made it really "hard," boiling could improve it. In the case of certain fine-grain developers which are low in alkalinity and very sensitive to the presence of certain ions, the use of distilled water would be an advantage.

In any event, a tap water supply such as that in New York City is, in the opinion of qualified photo chemists, quite satisfactory for use in mixing any of the standard film or paper developers.

"Photo-electric exposure meters work completely automatically, giving the same results in the hands of an amateur or an experienced photographer."

Exposure meters must be used with knowledge and precision. It is quite possible to make errors in their use which will give completely misleading readings. This is particularly true when using meters of the reflected light type for scenics, for light subjects against dark background, and vice versa.

"Incident-light reading: a comparatively recent method according to which the meter is aimed at the camera from the subject position. With the exception of the Norwood, which is expressly designed for this method, other meters need special adapters before they can be used for measuring incident light, provided that they can be converted at all."

There are at least two other American made incident light type exposure meters available besides the Norwood.

"Disadvantages of the range finder are the relative smallness of its image. . . ."

There are several range finders which provide virtually life-size images, the best known being that on the late-model Leicas. This can be checked visually by anyone.

(Discussing temperature control of solutions) ". . . cool or heat by floating in the solutions a small aluminum cup filled with cracked ice or very hot water."

The principle is fine, but aluminum is an undesirable metal to use in contact with photographic solutions. The metal is attacked by acetic acid and

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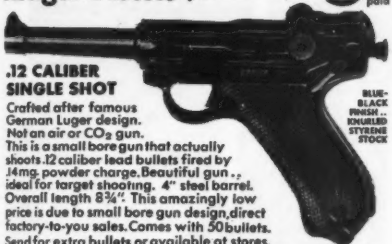

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many alkalis. Unless anodized or otherwise surface treated it is quite porous; thus it can pick up one solution, which enters into the pores of the metal, oxidizes, and remains to contaminate the next solution into which the cup is placed.

The book is illustrated with charts and a number of photographs.—J. W.

COLOR SEPARATION NEGATIVES, by W. J. Pilkington. 104 pages, illustrated. The Fountain Press, London. Rayelle Publications, Phila., Pa. Price, $2.

Here is a practical discussion of the theory of making color separation negatives that will be appreciated by the beginner. The author succeeds in getting a great quantity of information in the book's relatively few (104) pages. No words are wasted, resulting in a work that is crammed with the essentials of the subject.

Photographic illustrations and diagrams are used to put across the author's ideas. Careful consideration to details and fine points are in evidence. Chapters include basic principles, sensitometry, theory of "balanced negatives" development technique, and testing of equipment. The author's personal techniques make this a very interesting and worth-while work.

—ARTHUR KRAMER

TIERE DER BERGE (Animals of The Mountains) by Eduard Paul Tratz, in German. 204 pages. Numerous illustrations. Published by Heering-Verlag, Seebruck am Chiemsee, Germany. Distributed by Rayelle Foreign Trade Service, Philadelphia. Price $5.95.

Ask any photographer what there is to shoot pictures of in the Alps and the answer will probably be mountain scenery and shots of fast-moving winter sports. But Tratz shows there is other subject matter in the Alps, both as good to look at as the scenery and as thrilling and difficult to shoot as winter sports.

The author, writing in the style of personal adventure, tells of the difficulties and fun in tracking down animals that live at almost inaccessible heights, amid ice, snow and wind. He advises the photographer how to take care of himself amid the rigors of this region and relates enough nature lore to enable him to know when and where he may find a particular species. The reading is light and is enlivened by anecdotes.

The photographs are excellent and are reproduced well.

Unfortunately, if your knowledge of German is limited, the book is of little value.—N. R.

All of these books are available through MODERN PHOTOGRAPHY *Book Store, 33 West Sixtieth St., New York 23, N. Y. Remit price as indicated in review by check or money order. A free list of photographic books carried by* MODERN *can be had from the same address.*

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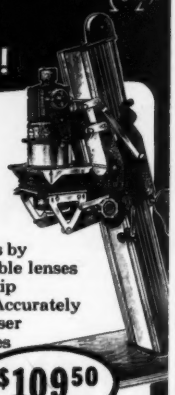

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IKOFLEX IIA

(*Continued from page 84*)

available which slip over the lens mounts. The Ikoproxes consist of two supplementary lenses mounted in pairs, one for the viewing lens, one for the taking lens. The viewing supplementary lens has a wedge prism which corrects parallax automatically. The Ikoprox is available in two models—one for focusing to approximately 18 inches ($12.50) the other to 13 inches ($15). For even closer work the Ikoproxes can be used together. The Ikopol polarizing unit ($27.50) has a filter factor of three, is built like the Ikoproxes, and can also be slipped on over them if desired (*see top picture, page 84*).

The Prismatic Viewfinder

Perhaps the most unusual of the accessories is the Prismatic Viewfinder (*middle picture, page 84*). This device, which can be fastened atop the opened hood of the viewfinder, is an eye-level prism focusing and viewing unit which shows a right side up, unreversed image. While this image is not as bright or large as might be desired, it should be an extremely useful accessory for action photography where the standard ground glass reversed image makes following motion difficult. Using the Ikoflex with the Prismatic Viewfinder in operation, however, proved a bit awkward at first, but became familiar with use. The Prismatic Viewfinder costs $22.

All in all, the Ikoflex proved to be that rare instrument: a rugged, precision camera which can easily be mastered by a beginner, yet is sufficiently versatile to accommodate all his demands as his knowledge of photography grows.—THE END.

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NEW LEICA

(*Continued from page 107*)

the camera while the carrying case is closed. A pin couples the meter to the shutter speed dial. The lens diaphragm can then be set for any desired opening and a reading taken. The diaphragm marks on the exposure meter are then set opposite the needle. This automatically sets the shutter dial to the proper speed setting for the given opening. The meter has a high and low intensity scale plus a special baffle for incident readings. An additional unit (slight extra cost) fits onto the meter for use in low light intensities. The meter can be detached from the M3 and used separately.

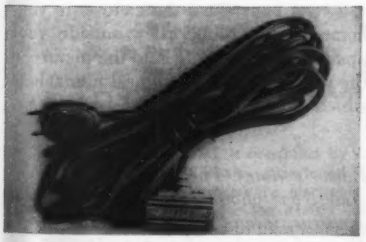
Owners of earlier model Leicas will be able to have their screw-type lenses refitted in new bayonet mounts, but charges for this service have not yet been established.

E. Leitz, Inc., New York, has promised that a comprehensive list of accessories will be available including a complete outfit for stereo photography with stereo projection.

Prices are as follows: Leica M3 with Elmar f/3.5 lens, $348; with f/2 Summicron, $447; with f/1.5 Summarit, $468. The prices of the 35mm f/3.5 Summaron and 135mm f/4.5 Hektor will be slightly higher than the prices for these lenses mounted for the Leica IIIf. The collapsible f/4.5 90mm Elmar will be about $55 more than the present non-collapsible model. The camera carrying case costs $15, exposure meter $30.

The new Leica M3 is a great step forward. It's the de luxe member of the Leica family and does not replace the present models, which will remain in production. But the M3 will certainly become an important instrument in the hands of the advanced and professional photographer.—*Arthur Kramer*

HOW TO DO IT



Extension cords have a way of getting tangled with other pieces of equipment when stored in a gadget bag or closet. An easy way around this is to fold the cord neatly, then secure it with one of the clips used on an electric razor cord (as illustrated). Not only will it keep the cord folded till you want it, but it can be quickly removed when extension is needed.—*John Avery*

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Now switch on your overhead light. You are ready for a startling moment. What fascinating events in the human race you have recorded! What big globs of grain! But I love grain. To me it shows the pieces that make and break our society—its structural parts. The only reservation on grain is that when the grain size becomes bigger than the size of a head in the negative—that's the time to stop.

So get busy. That dark closet in your home or the blind alley outside your apartment house may hold the picture of the week—surely the highest pinnacle to which a photographer can aspire.

JULES AARONS

Editor's note: The author, creator of American photo-journalism's murkiest pictures, is an "arrived" photographer. He is the author of a photo book, "The Darkest Moment."

1953 INDEX NOW AVAILABLE

We have just received the new index covering issues from January, 1953, through December, of all articles published in MODERN for those issues, indexed according to subject, author and title. We do not expect them to last long. You may have one for 50 cents.

Modern Photography, 33 West 60th, New York 23, N. Y.

salon calendar

***17TH MEMPHIS (TENN.) EXHIBITION OF PHOTOGRAPHY.**
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6TH ANNUAL PHOTO FIESTA AND SALON EXHIBIT, REDLANDS, CALIFORNIA.
Closes July 15. Exhibit, July 31-August 6. Fee, $2. Write R. F. Oefinger, 1365 Center St., Redlands, Calif.

***7TH ILLINOIS STATE FAIR INT. EXHIBITION OF PHOTOGRAPHY, SPRINGFIELD.**
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3RD ANNUAL EXHIBITION AND CONTEST, SANDY BAY CAMERA GROUP, ROCKPORT, MASS.
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15TH CUYAHOGA COUNTY AGRICULTURAL SOCIETY ANNUAL PHOTOGRAPHIC EXHIBITION, FINE ARTS HALL, BEREA, OHIO.
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***10TH SALT LAKE CITY (UTAH) INT. COLOR SLIDE EXHIBIT.**
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***NORTHWEST INT. PHOTOGRAPHIC SALON, WESTERN WASHINGTON FAIR, PUYALLUP, WASHINGTON.**
Closes September 2. Exhibit, September 18-26. Fee, $1 for 4 prints, monochrome or color. Write Sec'y, Western Washington Fair Assn., Puyallup, Wash.

***PHOTOGRAPHIC SOCIETY OF AMERICA INT. EXHIBITION OF PHOTOGRAPHY.**
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A BOX CAMERA

(*Continued from page 72*)

slightly blurred (*see page 72*) to give pleasing selective focus. (The same technique can also be used with color film in your box camera.)

With the problem of focus solved, Cooke added still wider picture-taking range to his camera by loading with Super-XX film, rather than Verichrome. The faster film enabled him to take well-exposed shots on gray days, but produced another problem. Occasionally, on brilliant sunlit days his Super-XX film was overexposed. There was no way of altering the camera's fixed f/12 and 1/30 second exposure. So Cooke solved this problem by holding a medium yellow filter over the camera lens, cutting in half the amount of light which reached the Super-XX film.

Indoor candids

But that's not all you can do to overcome a box-type camera's limitations. Like Cooke, you can learn to use time exposures for indoor candids. Shooting by natural light indoors can be easier of course with an f/2 lens, but it's far from difficult with a box camera. You don't even need a tripod. Once you learn to estimate exposure and to take advantage of the temporary tripods around you (a table top, for example, which Cooke used to make the shot *bottom right, page 73*), you're ready to start. And it's surprising how often people hold the same position for a few seconds, even though they are completely unaware of being photographed.

Run some tests

Don't wait until you're on vacation to try these techniques. Cooke advises running a few test rolls before you leave. Make sure you are judging distance correctly when you use the close-up attachment. You'll get the knack of this quickly. Learn to work rapidly when setting up the camera for a time exposure. Find out if your yellow filter produces good negatives when used with Super-XX in brilliant light. Cooke's use of a medium yellow filter was based on development in Microdol, a fairly soft, fine-grain developer. If your work is being processed by a photo finisher, or you are using a formula which produces more contrast, you may need a darker yellow filter.

To make sure of returning home with better vacation pictures, practice on these things before you leave. Your box camera, a close-up attachment, a medium yellow filter and Super-XX film are the answer.—*Cora Alsberg.*

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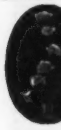

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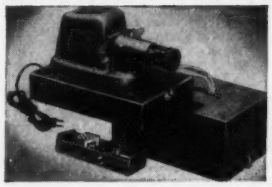

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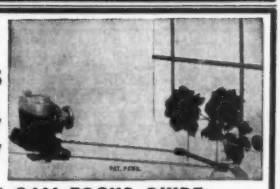

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hypnotism

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books and magazines

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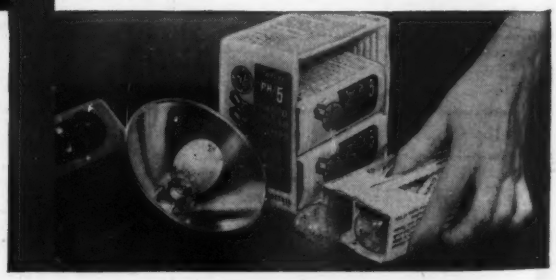

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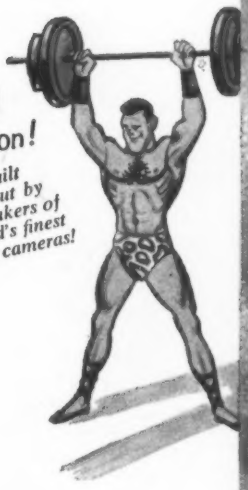

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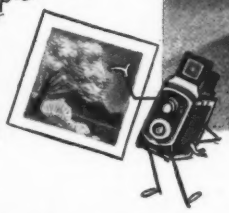

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